Mark Scheme

June 2023

General Marking Guidance

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

Specific Marking Guidance

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

- examiners should first decide which descriptor most closely matches the answer and place it in that level.

- the mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.

- in cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points

- examiners of Advanced GCE English should remember that all Assessment Objectives within a level are equally weighted. They must consider this when making their judgements

- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors

- indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply

their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

MARK SCHEME FOR SECTION A

		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	1–4	**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
1	**Society and the Individual** Candidates will apply an integrated linguistic and literary method to their analysis. **Contextual factors** Any references the candidate makes to context must be relevant and appropriate to the question. These may include: • London as a city whose population is formed of multiple ethnicities and heritages, and the post-colonial idea that all are of equal value • the editorial position of *The Guardian* as the British newspaper most receptive to post-colonial ideas such as those proposed by the author. **Literary and linguistic features:** • the article's title, 'Read all about it', is a play on the clichéd call made by street newspaper sellers in the past • short sentence to clearly announce the 'why' at the start of the second paragraph, e.g. 'The reason is simple' • tricolon within tricolon, itemising historical events that the author has not learned about at school • repetition of 'nothing' to emphasise the absences and gaps in the history that is taught • the complexity of the ideas being proposed is reflected in the low-frequency lexis deployed, e.g. 'eradicated', 'extradite', 'arbitrarily' • contrast with the demotic expression, 'geddit?' • cohesive echo of introductory phrase 'land we call home', in the later reference to the author's grandmother leaving the 'town she called home' • use of data, presented as 'fact', to establish credibility and authority • parallel syntax used to emphasise contrast between German and British attitudes to history curricula • pointed verb choice to imply that white Britons may not wish to confront aspects of their history, e.g. 'understand and face Britain's role in colonialism and slavery' • adverb of time to indicate the long-term commitment of the author and her colleagues to the project, 'Five months ago, we decided …' • use of possessive plural pronoun to capture complex identities of the project members as Britons with heritage from former colonies, e.g. 'if our government brought our histories into our classrooms' • tabloid style headline using alliteration and familiar shortening of the Prime Minister's full name • verb choices to indicate dynamism and stealthiness of the author and her fellow activists, e.g. 'running from college to our meeting point, sweeping up *New Standard* papers and hitting the underground once again'; 'slipped away into the crowds' • sibilant alliteration, e.g. 'seven south London teenagers sparking a national conversation' • rhetorical question, 'How can we learn about what we are not taught?' • modal verb to stress that the current curriculum is flawed, e.g. 'We should not have to find out about colonialism and slavery for ourselves' • final sentence affirms the purpose of the piece, 'We urge those who set the national curriculum to teach our histories'. These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.

Question Number	Indicative Content
2	**Love and Loss** Candidates will apply an integrated linguistic and literary method to their analysis. **Contextual factors** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • twenty-first century cultural fascination with celebrities and celebrity relationships; fan culture • blog genre and the culture of online public sharing of private experience. **Literary and linguistic features:** • the accusatory implicature of Ramon's question, which states that Nick gave up on his relationship with PJ Harvey, who is described as an 'amazing person' in implicit contrast to Nick • Nick's insistence on telling the 'truth of the matter' suggests other versions of events, such as Ramon's, are commonplace and need to be publicly corrected • antithetical syntax to assert this 'truth', e.g. 'I didn't give up on PJ Harvey, PJ Harvey gave up on me' • switch from past to present tense to recreate the moment when the relationship ended, to make evidence seem more credible • pathetic fallacy of sunshine as representation of his joy at being in a relationship with Polly, but the parenthetical '(maybe)' may also serve to concede that his memory of events is not precise • use of question mark followed by exclamation mark to indicate his shock • use of dark humour, e.g. 'I almost dropped my syringe' • use of hedge, e.g. 'I suspected', 'I suspect' • vague, euphemistic expression to make light of his affairs while with Polly, e.g. 'I still had a certain amount of work to do on my understanding of the concept of monogamy' • further attempts at lightening the mood, e.g. 'never one to waste a good crisis …' • parallel syntax to explain how song writing at that time was more important than the relationship, e.g. 'It was not what I did, but what I was' • figurative language, e.g. 'We were like two lost matching suitcases'; 'cured me'; 'artistic rupture'; 'growth spurt' • self-correction, e.g. 'for a broken heart, or at least what I thought at the time was a broken heart' • tricolon, e.g. 'openly, boldly and with meaning' • unusual choice of verb to suggest that his strongest relationship is with his music, e.g. 'style of songwriting that has remained with me' • concluding reply to Tanya is very provisional, 'maybe … Perhaps … It feels … whatever the reason' • use of valedictory phrase 'Love, Nick' is directed to Ramon and Tanya specifically but perhaps also to all his fans. These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.

Question Number	Indicative Content
3	**Encounters** Candidates will apply an integrated linguistic and literary method to their analysis. **Contextual factors** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • reportage to accompany a more fact-based news report • American perceptions of Beirut as a troubled and war-torn place are belied by this account of the generosity of the people. **Literary and linguistic features:** • editorial convention of placing the name of the city where the correspondent is based at the head of foreign news reports • structural convention of narratives of encounter, when seeming normality suddenly gives way after an unexpected and astonishing event • superlative adjective, 'deepest boom', soon superseded by adjectival phrase, 'much bigger' • alliteration and onomatopoeia to convey scale of blast, e.g. 'bigger boom …sound itself seemed to splinter' • modal verb 'tried to' adds to the sense that the author was struggling to make sense of what was happening • vivid metaphors and personifications, e.g. 'hillocks of broken glass'; 'a mouth missing all its teeth'; 'my whole building shook, as if startled' • vivid verb choices and imagery, e.g. 'My yellow front door had been hurled on top of my dining table' • parallel syntax to emphasise generosity of the Beirutis, e.g. 'Nearly all of them were strangers, yet they treated me like a friend' • assumed knowledge of previous conflicts in Beirut, used to indicate the scale of the explosion • use of light ironic humour in the anecdote of the woman in a 'chic' outfit in contrast to her bloodied neighbours serves to vary the mood and to capture how bizarre the situation was • anaphora used for emphasis, e.g. 'Only an hour before …' • use of syndetic tricolon to emphasise suspension of normality, e.g. 'Only an hour before, we had all been walking dogs or checking email or shopping for groceries' • use of first names only suggests fleeting nature of their encounters, e.g. 'Someone named Youssef'; 'a passing driver named Ralph' • use of original Arabic before giving English translation perhaps serves to further remind her American audience to look beyond stereotypes of Islamic religion and culture • adverbs of time are used anaphorically to convey how hectic the day had been, e.g. 'Before the end of the night, after … after … after'. These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.

Question Number	Indicative content
4	**Crossing Boundaries –** Candidates will apply an integrated linguistic and literary method to their analysis. **Contextual factors** Any reference the candidate makes to context must be relevant and appropriate to the question. References may include: • stereotypes of northern and southern tastes and behaviours, and the gendering of them as masculine and feminine • travelling from London to northern England is presented as akin to crossing a border between two different nations. **Linguistic and literary features:** • the placing of 'down' inside inverted commas immediately establishes close attention to the language used for describing the north and south of England • anaphoric patterning of short sentences for dramatic effect, e.g. 'We didn't say anything. We didn't need to' • verb choices deployed and repeated ironically, e.g. 'rustled up', 'popped down' • short paragraph for emphatic effect: 'Southerners, I suppose' • discourse marker ('Now') to signal change of purpose from humorous description to sincere justification • vivid simile, e.g. 'like a Pict in an animal pelt' • adverbial clauses, fronted conjunctions and repetition used to create familiar conversational tone, e.g. 'I have tried to change, really I have'; 'But then again … Then again', 'Actually', 'come to think of it' • use of direct address second-person pronoun within an interrogative to incorporate the reader into his gentrified identity: 'so much juicier, don't you think' • assumed knowledge of the idea that some sections of the British media, e.g. the *Daily Telegraph*, are biased in favour of southern people and concerns • succession of questions to present the north as somewhat mysterious or alien • use of parentheses to add additional information and make witty asides • antithetical syntax to convey rich complexity of the north, e.g. 'Square metres of it are crowded, square miles of it are almost deserted'; 'It can be grim … and … beautiful' • citation of Robert Frost, like the allusion to Jane Austen in the title, lends a literary flourish to the discussion • tricolon of rhetorical questions to ponder whether his journey back north will be a success. These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different linguistic and literary approaches.

MARK SCHEME FOR SECTION B

Question Number	Indicative Content
5	**Society and the Individual** Texts should be selected from: 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 of deceptions. They will identify connections between texts in terms of similarities and differences in the deceptions in the text. **Relevant examples of deceptions of others and/or themselves might include:** *The Great Gatsby:* Gatsby's concealed origins; adulterous affairs that require deception of spouses; Myrtle's delusion that Tom will leave Daisy mirrors Gatsby's that Daisy will leave Tom; Wolfsheim's corruption in fixing the 1919 World Baseball competition; Nick apparently not fully aware of his obsession with Gatsby. *Great Expectations*: Pip's lies to Mrs Joe about the missing pie; Magwitch conceals his identity as Pip's benefactor; Pip's belief that being a gentleman is about wealth and status rather than behaving honourably; Pip and Herbert's realisation that their happiness was delusional, a "skeleton truth"; Compeyson's deceptions and Miss Havisham's self-deception about his decency; Miss Havisham tells Pip "you made your own snares" regarding his delusions about Estella. *The Bone People*: Kerewin's self-deception that distancing herself from her family and her past will bring contentment; Joe's lies about the beatings he administers to Simon; Joe's alcohol abuse leads him to several delusional interpretations of others' motives; Joe's self-deception that he can enjoy a conventional romantic relationship with Kerewin, even after she reveals she is asexual. *Othello*: Desdemona does not reveal her passion for Othello to her father until after they have married; Iago's many deceptions of Othello; Roderigo's delusions concerning his prospect of marriage to Desdemona, and Iago's deceit in making him believe it is possible; Desdemona's claim that she killed herself; Emilia's gullibility in believing the theft of the handkerchief was inconsequential. *A Raisin in the Sun*: Walter's deceit in not revealing his use of the money belonging to his mother; his delusion that he can easily become a self-made man; his business partner's deception in absconding with his mother's money; his need to make amends leads to his redemption in his strident challenge to the racially prejudiced Lindner. *The Wife of Bath's Prologue and Tale*: the wife readily admits to multiple deceptions, including lying to one husband about what they said while drunk, and to Jankyn about her dreams; motivation for her deceptions is 'maistrye', which allows her to hold the balance of power in her relationships; deceit is

5 contd	claimed as a common, and God-ordained, female trait: 'Deceite, wepyng, spynnyng God hath yive / To women kyndely'; in the Tale, the Loathly Lady's deceptions ensnare the Knight, and her apparent ugliness is revealed as a deception when she transforms into the young beautiful maiden. *The Whitsun Weddings*: the soldiers deceived into believing the First World War will be a 'lark' ('MCMXIV'); the delusion that relationships and life are meaningful is exposed to those close to death ('Ambulances', 'Ignorance', 'Days', 'Nothing to be Said'); the wedding guests are dismissed as deluded in believing their outfits to be fashionable ('The Whitsun Weddings'); the self-deceiving woman who believes in the faith healer is like 'a dumb and idiot child' ('Faith Healing'); graffiti as a satiric comment upon the inflated, perhaps deceptive, claims for Prestatyn's appeal ('Sunny Prestatyn'). **Candidates will be expected to identify and comment on literary and linguistic techniques and make connections between texts such as:** *The Great Gatsby*: first-person unreliable narrator of literary pretensions who cannot be relied on to judge the actions of those whose ranks he aspires to join; imagery and symbolism to highlight deception, such as the all-seeing image of TJ Eckleberg; deceptiveness of characters revealed through dialogue. *Great Expectations*: first-person retrospective, focalised narrative and Pip's evolving awareness of the truth of his own life and society; apt metaphors and symbolism, such as Pip's comparison of his life to a ship lost on its journey and subsequently wrecked; rhetorical features of dialogue and first-person narrative; structural oppositions of characters, settings and scenarios. *The Bone People*: structural parallels help to link the three characters' narratives; rhetorical features of dialogue; the tower, the huts, the bush and the cliffs all accrue symbolic significance relevant to the characters' gradual recognition of the need to stop deceiving themselves and others; boats as metaphor for life-changing decisions. *Othello*: Iago's use of soliloquy to reveal to the audience how he will ensnare Othello in his deceptions; use of rhetoric and imagery to practise and justify deceptions; use of repetition in Othello's speech as the deceptions take hold in his mind; Desdemona's repeated reference to Othello as 'My Lord' as an expression of faith in his ability to be noble and rational. *A Raisin in the* Sun: symbolism of light as truth, and the symbolism of the windowsill plant that is starved of light; dialogue and stage direction to reveal character; an array of structural and conceptual oppositions, most significantly truth and lies, delusions and reality. *The Wife of Bath's Prologue and Tale*: point of view of the Wife as first-person narrator, then omniscient narration in the Tale; allusions to scripture to justify behaviours; extensive use of rhetorical features of argument and persuasion; use of metaphor and imagery to reveal character in her own life and in those of the characters in her Tale. *The Whitsun Weddings*: use of various poetic techniques to describe or depict delusional individuals, social classes, and the entirety of British society; poetic structures, e.g. stanzaic rhyme and regularity to capture grim predictability of life; rhythmic patterning, e.g. to simulate train journey in the title poem; alliteration and repetition to emphasise Larkin's contempt for deluded interpretations of the tomb at Arundel.

| 5 contd | **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:

The Great Gatsby: 1920s and post-war decadence/hedonism; New York and the idea of the 'American Century'; new opportunities for interaction for and with women in the context of the changing status of women in society; American Dream and social mobility; expressions of homosexuality as taboo.

Great Expectations: nineteenth-century ideas about fate and free will; interest in the psychology of the criminal mind and personality; changing ideas about class and social class mobility; different economic situations and social values in countryside and city; the city as a place where one can reinvent one's identity.

The Bone People: New Zealand as a complex site of miscegenated identities; differing attitudes to property, domesticity, and familial violence between the different communities; environments as shapers of character; hybridity of identity – European and Maori.

Othello: humanism and the pursuit of truth; the cultural associations attached to Africa, Venice and Cyprus; attitudes to Africans in Renaissance Europe; history of European conflict with Ottoman Empire; patriarchal ideology and Emilia's developing resistance to the way women are left deluded about their status within it.

A Raisin in the Sun: lack of opportunity for many African Americans in mid-twentieth century United States; the beginning of the civil rights movement, of which Beneatha is an early supporter; growing importance of pan-Africanism; segregation in mid-century Chicago.

The Wife of Bath's Prologue and Tale: the role of women in the late Middle Ages, female dominance and anti-feminist tracts; Chaucer's use of the Loathly Lady archetype; the chivalric code and ideas of nobility.

The Whitsun Weddings: the notion of everyday life as a suitable subject for poetry; Larkin's sense of England's degeneration post-Second World War; vivid description of urban squalor and suburban tedium; 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. |

Question Number	Indicative Content
6	**Love and Loss** Texts should be selected from: 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 ways in which time is a factor in matters of love and/or loss. They will identify connections between texts in terms of similarities and differences in the ways time is presented in the texts. **Relevant examples of time as a factor in love and/or loss might include:** *A Single Man*: George's ongoing grief following the loss of Jim; his attempts to appear conventional and ordinary to his neighbours mask the true grief he is feeling but by the end of the novel he seems ready to be true to himself again; George's meditations on past and present, but little consideration given to the future; Charley as a reminder of his English origins. *Tess of the D'Urbervilles*: Tess's past is used against her by both Alec and Angel; the tragedy of the short life of Tess's baby, Sorrow; the prevailing sense of lost rural past soon to be eliminated by technical progress, as symbolised in the death of Prince; the prominence given to fate, though the characters are unaware that they have no control over the unfolding of their lives over time; the seal and the spoon on the d'Urberville crest as symbols of how the Durbeyfields have lost status over time; Tess's introduction on May Day is the first of many connections between her and pagan rituals and symbols associated with future plenty. *Enduring Love*: The balloon tragedy as a defining moment in Joe's life: 'This was the moment; this was the pinprick on the time map'; his extreme precision in chronologising the events before, during and after the tragedy; Clarissa's academic interest in times past; the title's reference to love that survives over time, and the love that Joe must endure, over an extended period, from Jed. *Much Ado About Nothing*: Beatrice's revelation that she and Benedick have a romantic history; Benedick's pledge that he will never marry; Beatrice's similar assertions; the unfolding of the plot to bring them together over the course of the week of Hero and Claudio's engagement; Don John and Don Pedro's mysterious past; the plot to pretend Hero is dead is designed to provoke guilt in Claudio. *Betrayal*: the reverse chronological unfolding of the plot allows the audience to focus on why, over time, relationships deteriorate; in the first scene, Jerry and Emma meet for the first time in two years revealing how much has changed in the interim; Robert's revelation that he has known about his
6 contd	wife's affair for a long time shocks Jerry; Pinter's use of prolonged but

	meaningful silences such as Jerry catching Emma's eye at the party in the opening scene.
	Metaphysical Poetry: confession of previous betrayal in the speaker's appeal to God for forgiveness (Donne, 'Batter my Heart'); the urgency of 'Time's wingèd chariot hurrying near' to the impatient lover (Marvell, 'To His Coy Mistress'); break down and resumption of relationships (Felltham, 'The Vow-Breach', 'The Reconcilement'); reflections on the first year of a relationship (Donne, 'The Anniversary'); death as 'eternal night' (Cherbury, 'Elegy on a Tomb').
	Sylvia Plath Selected Poems: speaker finds that surgery not only results in "years draining from my pillow", but time itself seems reconfigured afterwards as 'I grow backward' ('Face Lift'); speaker's troubled memories of father measured at 10-year intervals, aged 10, 20, and 30 ('Daddy'); a woman ages, as measured by her altered appearance over time ('Mirror');a young woman's resolve to withdraw from romantic expectation develops across seasons, and multiple years ('Spinster'); transformation overnight from coldness towards new born child to beginnings of bonding ('Morning Song').
	Candidates will be expected to identify and comment on literary and linguistic techniques and make connections across texts such as:
	A Single Man: unusual narrative perspective with the voice of the protagonist in the third person; present tense narrative voice to capture the immediacy of each thought and action, and to capture George's entrapment in the present, unable to forge a future for himself; variety of sentence types and structures to capture shifting and complex emotions in an unstable mind; use of irony to comment on heterosexual prejudices.
	Tess of the D'Urbervilles: use of third-person omniscient narrator; dialogue to develop emotion; predominance of figurative language; symbolism and settings associated with ancient past, suggestive of Tess's story as a microcosm of larger historical patterns, e.g. Stonehenge; narrative techniques to indicate passing of time at various intervals in Tess's working life.
	Enduring Love: use of personal letter as a device for expression of strong emotions; use of shifted narrative perspective; use of allusion, e.g. to Keats, to comment on similarities and differences between past and present; postmodern resistance to certainty in Joe's uncertain account of where he believes the story begins; use of varied genres and styles suggestive of rationalist versus romantic worldview.
	Much Ado About Nothing: Beatrice and Benedick's use of a variety of rhetorical devices to convey their long-held animosity; vague allusions made to reasons for Don John's demotion by his older half-brother; language of the epitaph to reflect Claudio's changed world view; soliloquy to convey Benedick's dismay at Claudio's transformed personality since falling in love; metaphor and imagery to mock Benedick's changed personality since falling for Beatrice.
6 contd	*Betrayal*: reverse chronology of the plot; economic dialogue aids characters' hidden emotions and veiled motivations; allusions to romanticism of Yeats to indicate the discrepancy between romantic ideals of the past and the grubby reality of London life in the 1970s.

Metaphysical Poetry: outlooks on life conveyed by a variety of poetic techniques, e.g. strong, sensuous style and imagery; paradoxes, ironies, importance of wit and satire; rhetorical questions and other devices in poems of urgent persuasion; the varied tone of religious poems in which past sin and prospect of future punishment in afterlife are contemplated.

Sylvia Plath Selected Poems: epiphany as a moment of discovery revealing prospect of alternative future; variety of poetic techniques, e.g. diversity of form; sudden shifts in tone and cadence; direct and veiled historical allusions, e.g. to *Hamlet* and suicidal despair, to *Wuthering Heights*; extravagant metaphor; significance of phonological features.

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:

A Single Man: background of changing attitudes in 1960s Southern California; changing attitudes to homosexual love and to mortality; consumerism; the 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; social attitudes to women and sexuality; models of masculinity.

Enduring Love: Jed's suffering from de Clerambault's syndrome; conflicting attitudes to homosexual love/obsession; intellectual debates about scientific and sentimental interpretations of human action and emotion; postmodern dismantling of truth/authority.

Much Ado About Nothing: patriarchal society; attitudes to love, gender and sexuality; power of parents, especially fathers, in making marriage choices.

Betrayal: autobiographical element; background of permissive 1970s society; changing social class values; postmodern awareness of language's instability.

Metaphysical Poetry: social, cultural and intellectual changes; implications and impact of recent scientific and philosophical advances; changing religious beliefs.

Sylvia Plath Selected Poems: autobiographical influences, especially relationships with father, husband and children; use of myth and legend; associations with 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.

Question Number	Indicative Content
7	**Encounters** Texts should be selected from: 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 encounters which have a decisive effect on the future lives of the participants. They will identify connections between texts in terms of the encounters analysed. **Relevant examples of encounters that have a decisive effect on the future lives of the participants might include:** *Room with a View:* encounters with Florence's artistic and historical treasures, familiar from the Baedeker but entirely astonishing in reality; Lucy's series of meetings with George, her future spouse, who represents an antidote to the stuffy conventions that Cecil represents; with the Emersons' encouragement, Lucy, who has been nurtured to think in a 'muddled' way, has a first experience of thinking deeply and independently and chooses to embrace the progressive values the Emersons represent. *Wuthering Heights*: the arrival of Heathcliff into the Earnshaw home and into the society of the moorland has profound consequences for all: Catherine finds friendship and passion, Hindley is consumed with jealousy and a yearning for revenge; Edgar is forced to confront his comparative weaknesses; Isabella's elopement with Heathcliff results in banishment to London; the second generation of characters are also scarred by their encounters with Heathcliff but Hareton and young Catherine have sufficient resilience to heal. *Hamlet:* the ghost's appearance and its demands have life-changing effects on Hamlet; he fears the apparition may be the work of the devil, ensnaring his soul for eternity; the enormity of the task the ghost has set him leads to suicidal ideation; Hamlet's encounter with Polonius behind the arras is fatal; Ophelia's encounter with and rejection by the antic Hamlet, and the murder of her father, lead to the ending of her life; after apparently recognising 'The Mousetrap' as a staging of his murderous encounter with his brother, Claudius resolves to kill his nephew. *The Bloody Chamber*: the narrator of the title story faces the prospect of death after encountering the remains of her husband's previous wives; the Red Riding Hood figure in 'The Company of Wolves' is unfazed by the Wolf, and moreover seduces him; in 'The Lady of the House of Love', the encounter with the soldier, representative of rationality, brings death to the Countess, who is an emblem of unreason. *Rock 'N' Roll:* returning to Prague, encountering its Russian occupying army, has a profound effect on Jan's return; Jan's awakening partially inspired by encounters with rock bands who become standard bearers of resistance to authority and authoritarian regimes; Eleanor appears, to her husband,

| 7 contd | physically and mentally transformed by her invasive cancer treatments; Max as a last true believer in communism, to astonishment of the Czech state worker when he meets him.

The Waste Land: several encounters occur in the 'Waste Land', mostly indicative of tawdry, empty modernity, but the final encounter, with the figure redolent of the risen Christ, brings rain to the spiritual desert; the speaker of the London Bridge episode hails 'Stetson', a former comrade, to no avail; the Hyacinth Girl's sensory breakdown following her encounter in the garden; the rape of the modern-day equivalent of 'Elizabeth' by Leicester; the speaker in 'Journey of the Magi' finds the encounter with Christ merely "satisfactory", but intuits that the world will be forever altered; renunciation of past self in embrace of faith in 'Ash Wednesday'.

Romantic Poetry: Wordsworth's many poems of encounter with a variety of entirely familiar figures, e.g. peasants, soldiers, beggars, many of which involve an epiphany for the speaker; the wedding guest in 'Rime of the Ancient Mariner' is 'a sadder and a wiser man' following his encounter with the Mariner, whose own life course is altered after the encounter with the albatross; an encounter with the horrors of slavery shocks the speaker in Yearsley's 'Death of Luco' scene; both Burns' speaker and the mouse whose nest is turned up by his plough are deeply affected by the event ('To a Mouse').

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 narration; the diversity of characters; extensive use of figurative language; linguistic features of dialogue to establish character and reveal responses to people; repetition of imperatives as Emerson urges Lucy to 'let yourself go'.

Wuthering Heights: the structural features of Brontë's narrative: dual first-person unreliable narrators, and complex use of prolepsis/analepsis; metaphor and symbolism; vivid description to capture strangeness of Catherine's ghost, or the returned Heathcliff; gothic elements in plot and setting; 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; use of vivid imagery and rhetorical devices in dialogue to express feelings about the encounters; switching pronouns: he/it, when referring to Ghost.

Rock 'N' Roll: rhetorical speeches about the Czech and British political systems; intertextual references to rock bands and music underpin the whole play; specific linguistic features in dialogue to respond to significant encounters.

The Bloody Chamber: narrative strategies include varied narrative perspectives; linguistic features of narrative reporting, and direct and indirect speech, to reflect on the life-changing nature of encounters; use of metaphor and simile to capture the intensity of encounters; intertextuality and allusion; climactic conclusions to stories.

The Waste Land and Other Poems: vivid imagery to establish strangeness of personae and settings; significant phonological features are used to vary tone |

7 contd	and mood; deliberate use of line breaks to signal shifts in time/place; linguistic devices for conveying excitement or pathos or other moods in response to specific encounters; foregrounding of adverbs and conjunctions for emphasis; intertextual strategies for introducing personae and phenomena dramatically; repetition to signify spiritual chaos. *The New Penguin Book of Romantic Poetry*: the use of verse forms, poetic techniques and rhetorical features to produce vivid encounters; first-person lyric and narrative voices to capture intense personal experience; 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 versus open-minded/modern views of life. *Wuthering Heights*: the use of the gothic genre and its familiar settings; the late 18th century is fused with Brontë's own early Victorian experience to explore changing social attitudes via encounters between different classes and encounters that test social codes of sexual morality; gendered power relations. *The Bloody Chamber*: encounters that foreground issues relating to gender and sexuality; the adaptation/modernisation of familiar settings from folk and fairy tales; Carter's frustration with puritanical feminism of the early 1970s; carefully-delineated social and economic contexts provided, unusually for the genre of folk tale. *Hamlet*: attitudes to madness and sanity in the early 17th century; religious beliefs; attitudes to the supernatural, and the afterlife; attitudes to kingship and succession; gendered power in English society in the period. *Rock 'N' Roll*: the legacy of earlier rock and roll bands in the emergence of the socialist movement in Czechoslovakia; references to government records detailing the past activities of radicals; autobiographical contexts of Jan as a version of Stoppard himself. *The Waste Land and Other Poems*: changing circumstances of post-First World War society and its effects on modern individuals and culture generally; a significant amount of intertextuality; social decline in spirituality post-First World War; relevant biographical contexts. *The New Penguin Book of Romantic Poetry*: encounter with, or within, wild or urban or exotic spaces, and the people who inhabit them, in Britain and beyond; contemporary laws of land ownership and commonage; influence of war in America, and on the European mainland; gothic medievalism of Keats and Coleridge; the romantic notion of the imagination as independent of time and space; experiences of the sublime as life-altering epiphany. These are suggestions only. Accept any valid interpretations of the writer's purposes and techniques based on different literary or linguistic approaches.

Question Number	Indicative Content
8	**Crossing Boundaries** Texts should be selected from: 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 in which boundary crossings prompt strong reactions. They will identify connections between texts in terms of similarities and differences in these reactions. **Relevant examples of strong reactions to boundary crossings might include:** *Wide Sargasso Sea*: the husband's letter to his father assuring him he will no longer be a disgrace to his family after travelling to Jamaica; the effects of crossing from sobriety to drunkenness, and the extreme behaviour that follows the abuse of alcohol; Annette, and Antoinette, each have episodes in which they behave erratically after crossing from sanity to mental crisis; the husband's reaction to being drugged by Christophine's potion is to sleep with Amelie as an act of revenge; the boundary between dream and reality is increasingly blurred in Antoinette, as she enacts her dream of burning the house down. *Dracula*: Jonathan crosses from sanity to mental breakdown in the aftermath of meeting the three female vampires at Dracula's estate in Transylvania; the captain of the ship carrying Dracula is dead, strapped to the wheel of his ship; the storm as nature's response to Dracula's arrival at Whitby; Lucy's apparent rising from the dead and media reaction to the 'Bloofer Lady' sightings; the blood transfusion scene as the Crew of Light's reaction to discovery that Lucy has crossed over from being human to vampiric. *The Lowland*: Gauri contemplates suicide after returning to India after several decades to find that the lowland where her husband was killed has been developed; Bela reacts badly after crossing the boundary from ignorance of her parentage, expressing her shock at the revealed truth; the brothers' mother slips from sanity into mental crisis following Udayan's execution; on Subhash's honeymoon in Ireland, he thinks deeply about India and is struck by the similarities of the two partitioned nations. *Twelfth Night*: Viola reacts to her survival of the shipwreck by reinventing herself as Cesario; Olivia's overwrought reaction to her brother's passing away; Malvolio's spectacular costume, thinking he is responding to Olivia's requests; Viola's suspicions that her male attire has provoked Olivia's desire leads her to brand herself as a "poor monster". *Oleanna*: John's optimistic plans to move house on the basis of his not-yet-sealed promotion confirms suspicions of arrogance; Carol's negative reaction to John's suggestions that he will break university rules for her by giving her an A grade and thus cross a professional boundary; Carol's scream as John crosses professional and physical boundaries in grasping her arm and further restraint as she tries to exit; the power shift that follows from these life-altering developments is apparent at the play's close.
8 contd	

Goblin Market, The Prince's Progress, and Other Poems: Laura's crossing of the boundary out of the safe domestic sphere into the public marketplace prompts terror in Lizzie but also heroic action ('Goblin Market'); realisation that naivete in courtship has led 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 decisions to cross significant boundaries ('The Convent Threshold', 'Shut Out').

North: the speaker of 'The Grauballe Man' declares that the retrieved bog body is 'perfected in my memory'; the lament of the maid who endures the rape by the invading British soldier ('Ocean's Love to Ireland'); the young Heaney's fearful response to the visit of a protestant policeman to his Catholic family home ('A Constable Calls'); the pained, awkward defence of his journeys to Madrid and Wexford at a time when people were urging him to come back home to Northern Ireland to speak to the political crisis ('Summer 1969', 'Exposure').

Candidates will be expected to identify and comment on literary and linguistic features and make connections across texts such as:

Wide Sargasso Sea: first-person intradiegetic narrative with some shift of point of view in Part 2; intertextuality with *Jane Eyre*, a tale in which shifting relationships are paramount; use of various languages, registers, tones, often expressed through dialogue; power of naming.

Dracula: fragmented narrative and altered language in multiple genres allowing for a variety of perspectives to be communicated; Stoker employs evocative descriptive writing, metaphor and melodrama to convey characters' changing relationships; gendered sociolects.

The Lowland: an epic narrative spanning three generations of intricate relationships with evocative descriptions of locations and settings, contrasts and oppositions; shifts in tone and mood from epic to mundane to convey a variety of changed relationships in a variety of language contexts; discourse analysis of dialogue to reveal where power in relationships lies.

Twelfth Night: significant shifts between prose and verse, e.g. by Malvolio; disturbance of iambic pentameter for effect; asides and soliloquies as responses to boundaries crossed; variety of rhetorical features and discourse styles to capture feelings about, and the balance of power within, relationships.

Oleanna: use of pause, ellipsis, revealing vocabulary to establish power relations between John and Carol at the start; minor sentences, taboo language and derogatory insult are increasingly common in John as his authority diminishes; discourse analysis of various conversations, both face to face and by telephone, will reveal feelings about, and power relations within, relationships.

Goblin Market, The Prince's Progress, and Other Poems: different perspectives and voices conveyed by poetic techniques including varied stanzaic patterns, descriptions rich in erotic and violent imagery, harsh dynamic verbs; allusions to Adam and Eve/forbidden fruit.

North: poetic techniques including use of compound words, dialect words, onomatopoeia, allusion; images of disorder, nightmare, violence and instability; cliché, extravagant metaphor, allegory.

8 contd	**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:
	Wide Sargasso Sea: the consequences of an inbred, decadent expatriate society; legislation prohibiting owning of slaves in 1833; mythologies and superstitions of Jamaican people; the oppressive patriarchal and racially unequal societies; primogeniture and marital alliance as aspects of family relationships; illusory opportunities for newly-freed slaves.
	Dracula: issues of patriarchal dominance and female emancipation; technological innovation and the questioning of gender roles; Dracula's racial identity as a foreign 'other'; ideas of sanity and madness in the late Victorian era; language of the sacred and the profane.
	The Lowland: the Naxalite cause in West Bengal as a response to cultural and religious divisions; immigration and cultural expectations; the USA, with its very different culture of language and communication, represents a land of opportunity; Ireland paralleled with India – politically and linguistically, relationship of past to present.
	Twelfth Night: the crossing of class boundaries; gender in Elizabethan patriarchal society; changing reactions over time of theatre audiences to the gulling of Malvolio and the comic treatment of 'madness'; the effect of wearing costume on identity and the reactions it provokes.
	Oleanna: the loss of economic and social privileges accorded to male-dominated professions; feminism in the USA in the late 20th century; the politics and language of higher education in the USA.
	Goblin Market, The Prince's Progress, and Other Poems: poetic voices are shaped by a variety of social and political factors, including Victorian ideas of racial and gendered difference; the genres of lyric, romance and spiritual dialogue to present a variety of relationships.
	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 that involve or prevent relationships across borders.
	These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.					
		AO1 = bullet point 1	**AO2 = bullet point 2**	**AO3 = bullet point 3**	**AO4 = bullet point 4**
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. |