



AS
**English
Language
and
Literature**

Sample Assessment Materials

**Pearson Edexcel Level 3 Advanced Subsidiary GCE in English Language and
Literature (8EL0)**

First teaching from September 2015

First certification from 2016

Issue 2

Pearson Edexcel Level 3 Advanced Subsidiary GCE in English Language and Literature (8EL0)

Sample Assessment Materials

First certification 2016

Issue 2

Edexcel, BTEC and LCCI qualifications

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Introduction

The Pearson Edexcel Level 3 Advanced Subsidiary GCE in English Language and Literature is designed for use in schools and colleges. It is part of a suite of GCE qualifications offered by Pearson.

These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.

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.

Marking guidance – specific

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

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

- examiners should first decide which descriptor most closely matches the answer and place it in that level
- the mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level
- 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.

Write your name here

Surname

Other names

Pearson Edexcel
Level 3 GCE

Centre Number

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Candidate Number

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English Language and Literature

Advanced Subsidiary

Paper 1: Voices in Speech and Writing

Sample assessment materials for first teaching
September 2015

Time: 1 hour 30 minutes

Paper Reference

8EL0/01

You must have:

Source Booklet (enclosed)

Total Marks

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Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer the question in Section A and the question in Section B.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 50.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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Answer ALL questions.

SECTION A: Creation of Voice

Read Text A on pages 3–4 of the source booklet before answering Question 1 in the space below.

- 1** Using information provided in Text A, write the script for a radio play to be broadcast after 9.00pm, dramatising the events that took place in 1917.

You may create additional characters but you must draw only on the factual information contained in Text A.

You should:

- develop your script using the conventions of a drama produced for broadcast on the radio
- craft your script appropriately to the given context
- write to engage your audience.

(20)

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TOTAL FOR SECTION A = 20 MARKS

SECTION B: Comparing Voices

Read Text B on page 5 and Text C on pages 6–7 of the source booklet before answering Question 2 in the space below.

2 Compare how the speakers shape their language to create a sense of voice.

You must consider:

- the use of linguistic and literary features
- the influence of audience and purpose
- the context of the texts.

(30)

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TOTAL FOR SECTION B = 30 MARKS
TOTAL FOR PAPER = 50 MARKS

Pearson Edexcel Level 3 GCE

English Language and Literature

Advanced Subsidiary

Paper 1: Voices in Speech and Writing

Sample assessment materials for first teaching
September 2015

Source Booklet

Paper Reference

8EL0/01

Do not return this source booklet with the question paper.

Turn over ►

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SECTION A: Creation of Voice

Text A

This text is an eye-witness account written by a young radio operator in the First World War. It is an extract from a memoir written by Sapper B. Neyland, who served from September 1916 to December 1919 in the Royal Engineers (Signals), Wireless Section.

At the age of eighteen I crossed to France early in 1917, a sapper in the Royal Engineers Wireless Section. We operators had only a vague idea of our likely duties, for the Wireless Section was only then becoming of use in the trenches.

I was sent via St. Pol to Arras, and with a fellow-operator was led into the trenches at Roclincourt. There I first experienced the bursting of a shell near me, and I laughed at the frightened manner in which our guide flung himself down when the shell fell about thirty yards away. It was not long before I took to flinging myself down on such occasions.

When our guide led me into a trench filled waist deep with muddy water, I could not believe he was serious – and I hesitated – I was wearing brand-new riding-breeches, puttees, and boots. However, I waded in, and it was seventeen days before my boots touched dry soil again.

We were left in a muddy dug-out at Roclincourt with an officer and his batman, waiting for the attack. We spent our time experimenting with a small British Field set – the Trench set – and we still had no idea of our purpose.

Then, on April 5th, we were called into Arras where a R.E. officer “put us wise”. The attack was to be made within the next few days, the infantry waves were to advance under cover of a formidable barrage, and each wave was to be provided with a wireless station. The Roclincourt station was to go over with the first infantry wave.

The Roclincourt station! That was Hewitt and I and an officer! Four infantrymen were to assist us in carrying our weighty apparatus, the set, accumulators, dry cells, coils of wire, earth mats, ropes, and other details.

We returned to Roclincourt and sent many practice messages to our Directing Station at Arras. That night one of our aerial masts was shattered and we were instructed to erect another. We had no reserve mast, but, fortunately, we found a large crucifix nearby.

“That’s it,” said the officer. “Hewitt, climb up there and attach the aerial as high as possible.”

Hewitt clambered up over the figure of Christ just as a German machine gun swept the line, the Verey lights revealing Hewitt distinctly. He soon fell into a depth of slime, frightened, but unhurt. It was our first experience of enemy machine-gun fire.

“You try,” the officer pointed to me.

It is an eerie sensation to climb over an effigy of Jesus, to dig your feet into any parts of the figure offering foothold, to hold on to the outstretched arms, and breathe on to the downcast face, to fix a rope somewhere on the Cross and to hear the German machine gun tat-tatting all around.

Failing to secure the rope, I slid down and we returned to the dug-out with our officer extremely annoyed. Early the next morning we secured the aerial to the ruins of a building. On April 7th our officer laid a plan of the German sector opposite us on the table, and he detailed our instructions.

At a particular tree-stump far over in the enemy's Blue Line we were to erect a station as rapidly as possible and transmit any messages handed in by the officers engaged in the attack.

I felt intensely relieved that I was to be given an opportunity of doing something useful, and of feeling that at last I was to play a real part in the Great War. I found that Hewitt, too, experienced this sense of relief.

SECTION B: Comparing Voices

Text B

This text is a speech delivered by Lord Coe (Chairman of the British Olympics Committee) at the closing ceremony of the Paralympic Games in London, 2012.

"Together these past few weeks we have shared some wonderful days, haven't we?

Days where incredible people have performed feats we hardly thought possible. Days, in these Paralympic Games, where our minds were opened to what people can do, to what they can achieve by sheer talent and determination.

And I want to share with you two stories from these days. Everyone will have their own tales to tell, but these are mine.

I was travelling on the tube when I met someone wearing the familiar purple uniform and a pass marked Medic. A Games maker. And the Games makers stand among the heroes of London 2012. We began talking.

His name was Andrew and he told me he was a doctor at St Mary's hospital on his way to help out at boxing.

But when I tried to thank him, he wouldn't let me. He said he was the one who wanted to do the thanking. And as we did a very British dance over who should thank who, he suddenly cut through all the politeness and said:

"I was on duty on 7/7, that awful day. For me this is closure. I wasn't sure I should come or whether I could face it. I'm so glad I did. For I've seen the worst of mankind and now I've seen the best of mankind."

Just a few days later I met Emily – a Games maker at the Paralympic Games. She talked of what the Games meant for her and what participating in wheelchair basketball means to her. "It has lifted the clouds of limitation", she said.

So Andrew and Emily, I am going to have the last word. Thank you thank you to you and all the volunteers.

The Paralympic Games has set new records every day, sporting records, records for crowds, for television audiences, for unbridled spirit.

In this country we will never think of sport the same way and we will never think of disability the same way. So yes, the Paralympians have lifted the cloud of limitation.

Finally, there are some famous words you can find stamped on the bottom of a product. Words, that when you read them, you know mean high quality, mean skill, mean creativity.

We have stamped those words on the Olympic and Paralympic Games of London 2012.

London 2012. Made in Britain."

Glossary

7/7: A series of coordinated suicide bombings that targeted civilians using London's transport systems on 7th July 2005 – often referred to as the 7/7 bombings.

Text C

This is an extract from Jay Leno's interview with President Obama which has been taken from the Voices in Speech and Writing: An Anthology.

Q: Welcome the President of the United States – Barack Obama. (Applause.)

Welcome back, sir.

THE PRESIDENT: Thank you. It's good to be back. (Applause.)

Q: Well, we're thrilled to have you.

THE PRESIDENT: It is good to be back.

Q: And a happy birthday.

THE PRESIDENT: Thank you very much.

Q: Happy birthday to you.

THE PRESIDENT: Thank you. (Applause.)

Q: So how did you celebrate Sunday? What did you do?

THE PRESIDENT: I had a bunch of friends come over who I don't see that often from high school and college. And we played a little golf, and then we tried to play a little basketball. And it was a sad state of affairs. (Laughter.)

Q: Really?

THE PRESIDENT: A bunch of old guys. Where's the Ibuprofen and all that stuff. (Laughter.)

Q: But you're pretty competitive.

THE PRESIDENT: I am pretty competitive. But the day of my birthday – we do departure photos of people who are transitioning out of the White House. And we let them bring their families and they take a picture in the Oval Office. And this wonderful staff person came in and had a really cute, young son. He looked like Harry Potter, a six-year-old guy. (Laughter.) He came in, he had an economic report for me. He had graphs and everything. (Laughter.) And, he says, "My birthday is in August, too." I said, "Well, how old are you going to be?" He said, "Seven." He said, "How old are you?" I said, "Fifty-two." He said, "Whoa." (Laughter.) Whoa. Whoa. (Laughter.) He looked off in the distance. He was trying to project. (Laughter.)

Q: Yes, you can't even –

THE PRESIDENT: You can't go out that far.

Q: You can't grasp that number, no. (Laughter.) Now, I've seen Michelle tease you about your gray hair. You have a bit of silver in your hair. Do you tease back?

THE PRESIDENT: No. (Laughter and applause.) That's why we're celebrating our 21st anniversary. (Laughter.)

Q: As I'm married 33 years, I know exactly what you're saying. (Laughter.) I've got to ask you about this. Everyone is concerned about these embassy closings. How significant is this threat?

THE PRESIDENT: Well, it's significant enough that we're taking every precaution. We had already done a lot to bolster embassy security around the world, but especially in the Middle East and North Africa, where the threats tend to be highest. And whenever we see a threat stream that we think is specific enough that we can take some specific precautions within a certain timeframe, then we do so.

Now, it's a reminder that for all the progress we've made – getting bin Laden, putting al Qaeda between Afghanistan and Pakistan back on its heels – that this radical, violent extremism is still out there. And we've got to stay on top of it. It's also a reminder of how courageous our embassy personnel tend to be, because you can never have 100 percent security in some of these places. The countries themselves sometimes are ill-equipped to provide the kind of security that you want. Even if we reinforce it, there are still vulnerabilities.

And these diplomats, they go out there and they serve every day. Oftentimes, they have their families with them. They do an incredible job and sometimes don't get enough credit. So we're grateful to them and we've got to do everything we can to protect them. (Applause.)

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Source information

Text A: Reproduced with permission – extract on pages 15–16 from “Memoirs & Diaries – A Wireless Operator” by B. Neyland, 1917, published in The Mammoth

Text B: taken from Xinhua Published: 2012-9-10

Text C: Reproduced with permission – extract on pages 21–22 from an interview with President Barack Obama by Jay Leno, The Tonight Show, NBC Studios Burbank, California 07/08/2013, <http://www.whitehouse.gov/the-press-office/2013/08/07/interview-president-jay-leno-tonight-show>

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Paper 1 Mark scheme

Question Number	Indicative content
1	<p>Text A</p> <p>Students must use only the factual information contained in the account to develop this script but there is considerable scope for fictionalised development of this information. Students should be rewarded for:</p> <ul style="list-style-type: none"> • creativity in generating a convincing radio dramatisation in terms of character, relationships and plot development • demonstrating awareness of the significance of the context in which their text is received, such as: <ul style="list-style-type: none"> ○ creative application of the appropriate generic conventions, such as sound effects, soundtrack, cues for delivery/interaction ○ appropriate selection of language and content for the audience. • creativity in producing a dramatisation that engages and sustains the interest of the audience. <p>Details drawn from the stimulus text might include:</p> <ul style="list-style-type: none"> • name and age of the writer – students may create his first name (he is referred to only as Sapper B. Neyland, aged 18) • his company (Royal Engineers (Signals), Wireless Section) • the location of the episode (Roelincourt, France) • reaction of Neyland and other soldiers to shell bursts • his first experience of a trench • representation of others (such as the guide, the officer and Hewitt) • technical aspects of setting up the British Field set • interaction with the infantrymen • his summons to Arras and the orders issued there • first experience of enemy machine-gun fire • the use of the crucifix (under gunfire), then the ruins of a building, then a tree stump as a substitute mast • encounter with the officer and the plan of action delivered • the attack itself. <p>Contextual considerations/generic features of a radio script might include:</p> <ul style="list-style-type: none"> • language choices appropriate to an adult, post-9.00pm (watershed) audience • use of language or structural devices to create drama/tension/excitement/interest • narration and direct speech • graphology and layout and the conventions used to address the multiple audiences of a radio script • voice and delivery to communicate and cue action to the listener • music and ambience to set mood, tone and setting • aural signposting through audio cues and sound effects • fades and silence to signal end of scene or transition • titles and credits.

Please refer to the specific marking guidance on page 2 when applying these marking grids.

Level	Mark	Descriptor (A03)
	0	No rewardable material
Level 1	1-2	Broad understanding <ul style="list-style-type: none"> • Basic understanding of contextual factors and genre conventions. • Limited consideration of how the text is received, with some attempt to craft a text for the given context.
Level 2	3-4	Detailed understanding <ul style="list-style-type: none"> • Clear understanding of contextual factors and genre conventions. • Clear awareness of how the text is received, with clear evidence of crafting the text for the given context.
Level 3	5-6	Consistent understanding <ul style="list-style-type: none"> • Consistent understanding of contextual factors and genre conventions. • Effective consideration of how the text is received, with confident crafting of the text for the given context.
Level 4	7-8	Discriminating understanding <ul style="list-style-type: none"> • Subtle and nuanced understanding of contextual factors and genre conventions. • Assured consideration of how the text is received, with confident and effective crafting of the text for the given context.

Level	Mark	Descriptor (A05)
	0	No rewardable material
Level 1	1-2	Low level skill <ul style="list-style-type: none"> • Writing is uneven with frequent errors and technical lapses. • Little attempt to craft a new text with heavy reliance on the stimulus text. Writing lacks engagement.
Level 2	3-4	General/imprecise skills <ul style="list-style-type: none"> • Writing has general sense of direction but has inconsistencies in register and style. • Some attempt to craft a new text, with general elements of engagement.
Level 3	5-6	Clear skills <ul style="list-style-type: none"> • Writing is logically structured with few lapses in clarity. • Clear attempt to craft a new, engaging text incorporating clear original elements.
Level 4	7-9	Consistent skills <ul style="list-style-type: none"> • Writing is confident and consistent. • Produces an effective and consistently engaging text, employing carefully-chosen language and features that demonstrate originality.
Level 5	10-12	Controlled skills <ul style="list-style-type: none"> • Writing is controlled and assured throughout. • Creates a distinctly new, original and effective text that engages throughout.

Question Number	Indicative content
2	<p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Text B</p> <ul style="list-style-type: none"> • Audience: sports fans; those interested in the 2012 Paralympics; the live and televised audience of the closing ceremony. • Purpose: to celebrate and reflect upon the Games; to honour participants; to promote changes in attitudes. • Mode: speech – delivered live (and televised). <p>Points of interest/comment might include:</p> <ul style="list-style-type: none"> • opening use of adverb ‘Together’ to suggest unity/partnership • dietic phrasing ‘these past few weeks’ to signal reflection and link to the point of delivery at the closing ceremony • repetition/parallel syntax ‘to what.../to what’ to emphasise the central theme • metaphor ‘our minds were opened’ to convey the impact of the Games • inclusive pronoun ‘we’ and tag/rhetorical question ‘haven’t we?’ to consolidate this partnership and afford direct and inclusive address • use of repetition ‘days’ to afford cohesion, signify passage of time and suggest highlights within the timeframe of weeks • positive/hyperbolic use of adjective ‘incredible/sheer’ and noun ‘feats’ to reflect and to celebrate • the implied separation achieved between participants via noun - <i>people</i> (and its repetition) and spectator via pronoun - ‘they/we/our’ • shift from collective/plural (<i>we/everyone</i>) to individual (<i>I</i>) as discourse marker/topic shift to signal anecdote • multiple audience and the manner of their address: <ul style="list-style-type: none"> ○ Together/we ○ ...share with you... ○ Andrew and Emily • use of discourse markers to structure/sequence the speech ‘so/finally...’ • incorporation of direct speech • use of first person to relate personal experiences • use of pronoun to include/unite/reflect: <ul style="list-style-type: none"> ○ we have shared ○ our minds were opened ○ to what they can achieve • subject specifics/assumed knowledge: ‘7/7; Games maker...’ • rhetorical features: <ul style="list-style-type: none"> ○ tag questions: ‘haven’t we?’ ○ tripling, repetition and parallel syntax ‘mean high quality, mean skill, mean creativity...’ ○ contrasting pairs ‘I’ve seen the worst of mankind and now I’ve seen the best of mankind’ ○ repetition/parallel syntax: ‘we will never think of sport the same way and we will never think of disability the same way’ • nationalistic lexis and its purpose/connotation: ‘A very British dance; Made in Britain; heroes of London...’

Question Number	Indicative content
2 contd	<ul style="list-style-type: none"> • incorporation of literary devices: <ul style="list-style-type: none"> ○ alliteration 'tales to tell...' ○ metaphor 'the cloud of limitation; unbridled spirit...' <p>Text C</p> <ul style="list-style-type: none"> • Jay Leno's interview with President Obama. • Audience: television viewers interested in celebrity chat shows and live studio audience. • Purpose: to give air time to the President to give an insight into his personal life and to question him on a current political issue. • Mode: televised pre-recorded interview (filmed in front of live audience). <p>Points of interest/comment might include:</p> <ul style="list-style-type: none"> • typical discourse structure of interview with adjacency pairs and regular turn-taking • begins with phatic, ice-breaking exchange i.e. 'We're thrilled to have you', 'It's good to be back' • presenter adopts informal, familiar approach • appeals to audience interest in Obama's private life with questions about how he spent his birthday 'So how did you celebrate Sunday?' • Obama uses colloquial expressions to converge with the audience, e.g. 'bunch of old guys', 'where's the ibuprofen?' • presenter follows usual convention of teasing out more information 'But you're pretty competitive' • Obama gives amusing anecdote establishing himself as friendly and family-orientated • anecdote has typical features of reported speech and frequent use of simple conjunction 'and' to progress the narrative • presenter aims for a familiar, relaxed mood with shared experience of marriage • sudden shift in topic and mood with 'I've got to ask you about this' • Obama uses inclusive 'we' throughout his response, suggesting inclusivity and shared responsibility • uses subject specific term of 'threat stream' • premodifies extremism with 'radical' and 'violent' • frequent use of 'And' as fronted conjunction • uses positive adjectives to praise embassy personnel 'courageous', 'incredible' (job) • repetition of 'we've got to' implies lack of choice. <p>Points that link or differentiate Text B and Text C might include:</p> <ul style="list-style-type: none"> • both are spoken texts but Text A is a speech whereas B is an interview with two participants • purpose of Text B is to celebrate a sporting achievement and to reflect on the future. Text C aims to give the audience insight into the private life of the President and to question him on a topic of public concern • there is a contrast in register with Text C being more informal than Text B • both speakers aim for inclusivity and both praise the courage of other people.

Question Number	Indicative content
2 contd	<p>Points that discuss contextual factors</p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • different contexts in which the texts were produced and received: <ul style="list-style-type: none"> ○ Text B delivered in context of ending very successful Games for London. Speech is a thank you, a celebration of shared experience and of the Olympic ideal and 'Made in Britain'. It is also tinged with knowledge that Games are now finished and the flame has been passed to Rio ○ Text B reception – live audience and televised audience reaction may be affected by attitudes to the Games and to Coe himself as a figurehead for them. Also by the success of the Games, Coe's effective delivery of these and London/the Olympic Park having been fêted worldwide ○ Text C delivered in the context of entertainment/talk show, interview with the leader of the free world. With Obama creating a presidential voice but also presenting himself as 'of the people'. Leno being friendly but also referential enough so that he does not overstep the mark with the country's leader ○ Text C reception – both live audience's and televised audience's reaction will be affected by how much they identify/support Obama and his politics; how much they enjoy Leno's interview style and his chat show. <p>Students may make personal comments relating to world-renowned reputations of Obama and Olympics/Paralympics when they discuss the creation of the sense of voice.</p>

Please refer to the specific marking guidance on page 2 when applying this marking grid

		A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
Level	Mark	Descriptor (A01, A02, A03)		
	0	No rewardable material		
Level 1	1–3	<p>Recalls information</p> <ul style="list-style-type: none"> • 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. Little understanding of the writer’s/speaker’s crafting of the text. • Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received. 		
Level 2	4–6	<p>Broad understanding</p> <ul style="list-style-type: none"> • 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 techniques. • Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped. 		
Level 3	7–9	<p>Detailed understanding</p> <ul style="list-style-type: none"> • Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. • Shows clear understanding of how meaning is shaped. Supports this with clear examples. • Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received. 		
Level 4	10–12	<p>Consistent application</p> <ul style="list-style-type: none"> • Applies analysis consistently and supports ideas with use of relevant examples. Language use is carefully chosen with appropriate use of concepts, methods and terminology. Structure of response is confident with some effective transitions. • Demonstrates consistent understanding of how meaning is shaped. Able to explore the effects of linguistic and literary features and of the writer’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	13–15	<p>Discriminating application</p> <ul style="list-style-type: none"> • 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. • Shows discriminating application of writer’s/speaker’s linguistic and literary choices. Applies this to show the effects on shaping meaning. • 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. 		

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Descriptor (AO4)
Level 1	1-3	<ul style="list-style-type: none">Approaches texts as separate entities with limited recall of concepts and methods.
Level 2	4-6	<ul style="list-style-type: none">Notices obvious similarities, differences between the texts, informed by basic recall of concepts and methods.
Level 3	7-9	<ul style="list-style-type: none">Explains a range of connections between texts, informed by some relevant concepts and methods.
Level 4	10-12	<ul style="list-style-type: none">Displays a consistent awareness of connections across texts, informed by carefully selected concepts and methods.
Level 5	13-15	<ul style="list-style-type: none">Analyses connections across texts using an integrated approach, informed by critical application of concepts and methods.

Write your name here

Surname

Other names

Pearson Edexcel
Level 3 GCE

Centre Number

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Candidate Number

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English Language and Literature
Advanced Subsidiary
Paper 2: Varieties in Language and Literature

Sample assessment materials for first teaching
September 2015

Time: 1 hour 30 minutes

Paper Reference

8EL0/02

You must have:

prescribed texts (clean copies) and source booklet (enclosed)

Total Marks

--

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question in Section A on your chosen theme and **one** question in Section B on your chosen texts.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 50.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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SECTION A: Prose Fiction Extract

Answer ONE question on your chosen theme. Write your answer in the space provided.

Society and the Individual

1 *The Great Gatsby*, F Scott Fitzgerald

Read the extract on pages 4–5 of the source booklet.

In this extract, Fitzgerald creates an atmosphere of boredom and excitement.

With reference to the extract above, discuss:

- Fitzgerald's use of linguistic and literary features
- how the opposition of boredom and excitement is typical of the novel as a whole
- relevant contextual factors.

(25)

OR

2 *Great Expectations*, Charles Dickens

Read the extract on pages 6–7 of the source booklet.

In this extract, Dickens presents characters constrained by their past.

With reference to the extract above, discuss:

- Dickens's use of linguistic and literary features
- the influence of the past on the novel as a whole
- relevant contextual factors.

(25)

OR

Answer ONE question on your chosen text. Write your answer in the space provided.

Love and Loss

3 *A Single Man*, Christopher Isherwood

Read the extract on page 8 of the source booklet.

In this extract, George's visit to Doris in the hospital prompts reflections on the loss of Jim.

With reference to the extract above, discuss:

- Isherwood's use of linguistic and literary features
- the presentation of the opposition between life and death in the novel as a whole
- relevant contextual factors.

(25)

OR

4 *Tess of the D'Urbervilles*, Thomas Hardy

Read the extract on page 9 of the source booklet.

In this extract, Hardy describes the death of Prince.

With reference to the extract above, discuss:

- Hardy's use of linguistic and literary features
- how the tragic nature of this incident foreshadows events to come
- relevant contextual factors.

(25)

OR

Answer ONE question on your chosen text. Write your answer in the space provided.

Encounters

5 *A Room with a View*, E M Forster

Read the extract on page 10 of the source booklet.

In this extract Forster presents the conflict created by social class differences.

With reference to the extract above, discuss:

- Forster's use of linguistic and literary features
- how social class differences have a significant effect on later events in the novel
- relevant contextual factors.

(25)

OR

6 *Wuthering Heights*, Emily Brontë

Read the extract on page 11 of the source booklet.

In this extract, Brontë presents the first significant conflict between Cathy and Heathcliff.

With reference to the extract above, discuss:

- Brontë's use of linguistic and literary features
- the ways in which Brontë develops conflict throughout the novel as a whole
- relevant contextual factors.

(25)

OR

Answer ONE question on your chosen text. Write your answer in the space provided.

Crossing Boundaries

7 *Wide Sargasso Sea*, Jean Rhys

Read the extract on page 12 of the source booklet.

In this extract, Rhys creates an atmosphere that reflects Antoinette's deteriorating emotional state.

With reference to the extract above, discuss:

- Rhys's use of linguistic and literary features
- how Rhys uses earlier events in the novel to prepare the reader for this incident
- relevant contextual factors.

(25)

OR

8 *Dracula*, Bram Stoker

Read the extract on page 13 of the source booklet.

In this extract, Stoker presents the threat of menace.

With reference to the extract above, discuss:

- Stoker's use of linguistic and literary features
- how this threat of menace is developed throughout the novel as a whole
- relevant contextual factors.

(25)

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TOTAL FOR SECTION A = 25 MARKS

SECTION B: Exploring Text and Theme

Answer ONE question on the second text you have studied.
You must not write about the same text you chose in SECTION A.

Write your answer in the space provided.

Society and the Individual

Anchor texts

The Great Gatsby, F Scott Fitzgerald

Great Expectations, Charles Dickens

Other texts

The Bone People, Keri Hulme

Othello, William Shakespeare

A Raisin in the Sun, Lorraine Hansberry

The Wife of Bath's Prologue and Tale, Geoffrey Chaucer

The Whitsun Weddings, Philip Larkin

- 9 Discuss how the writer of your other studied text presents characters or personae who attempt to control or manipulate others.

In your answer you must consider:

- the writer's use of linguistic and literary features
- relevant contextual factors.

(25)

OR

**Answer ONE question on the second text you have studied.
You must not write about the same text you chose in SECTION A.**

Write your answer in the space provided.

Love and Loss

Anchor texts

A Single Man, Christopher Isherwood
Tess of the D'Urbervilles, Thomas Hardy

Other texts

Enduring Love, Ian McEwan
Much Ado About Nothing, William Shakespeare
Betrayal, Harold Pinter
Metaphysical Poetry, editor Colin Burrow
Sylvia Plath Selected Poems, Sylvia Plath

10 Discuss how the writer of your other studied text presents relationships affected by a lack of trust.

In your answer you must consider:

- the writer's use of linguistic and literary features
- relevant contextual factors.

(25)

OR

**Answer ONE question on the second text you have studied.
You must not write about the same text you chose in SECTION A.**

Write your answer in the space provided.

Encounters

Anchor texts

A Room with a View, E M Forster

Wuthering Heights, Emily Brontë

Other texts

The Bloody Chamber, Angela Carter

Hamlet, William Shakespeare

Rock 'N' Roll, Tom Stoppard

The Waste Land and Other Poems, T.S. Eliot

The New Penguin Book of Romantic Poetry, editor J Wordsworth

11 Discuss how the writer of your other studied text presents encounters which provoke strong emotions.

In your answer you must consider:

- the writer's use of linguistic and literary features
- relevant contextual factors.

(25)

OR

**Answer ONE question on the second text you have studied.
You must not write about the same text you chose in SECTION A.**

Write your answer in the space provided.

Crossing Boundaries

Anchor texts

Wide Sargasso Sea, Jean Rhys

Dracula, Bram Stoker

Other texts

The Lowland, Jhumpa Lahiri

Twelfth Night, William Shakespeare

Oleanna, David Mamet

Goblin Market, The Prince's Progress, and Other Poems, Christina Rossetti

North, Seamus Heaney

12 Discuss how the writer of your other studied text presents characters or personae who are frustrated by the barriers they face.

In your answer you must consider:

- the writer's use of linguistic and literary features
- relevant contextual factors.

(25)

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TOTAL FOR SECTION B = 25 MARKS
TOTAL FOR PAPER = 50 MARKS

Pearson Edexcel Level 3 GCE

English Language and Literature

Advanced Subsidiary

Paper 2: Varieties in Language and Literature

Sample assessment materials for first teaching
September 2015

Source booklet

Paper Reference

8EL0/02

Do not return this source booklet with the question paper.

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Dracula 13

Section A: Prose Fiction Extracts

Society and the Individual

***The Great Gatsby*, F Scott Fitzgerald**

The other girl, Daisy, made an attempt to rise – she leaned slightly forward with a conscientious expression – then she laughed, an absurd, charming little laugh, and I laughed too and came forward into the room.

'I'm p-paralysed with happiness.'

She laughed again, as if she said something very witty, and held my hand for a moment, looking up into my face, promising that there was no one in the world she so much wanted to see. That was a way she had. She hinted in a murmur that the surname of the balancing girl was Baker. (I've heard it said that Daisy's murmur was only to make people lean toward her; an irrelevant criticism that made it no less charming.) 5

At any rate, Miss Baker's lips fluttered, she nodded at me almost imperceptibly, and then quickly tipped her head back again – the object she was balancing had obviously tottered a little and given her something of a fright. Again a sort of apology rose to my lips. Almost any exhibition of complete self-sufficiency draws a stunned tribute from me. 10

I looked back at my cousin, who began to ask me questions in her low, thrilling voice. It was the kind of voice that the ear follows up and down, as if each speech is an arrangement of notes that will never be played again. Her face was sad and lovely with bright things in it, bright eyes and a bright passionate mouth, but there was an excitement in her voice that men who had cared for her found difficult to forget: a singing compulsion, a whispered 'Listen', a promise that she had done gay, exciting things just a while since and that there were gay, exciting things hovering in the next hour. 15 20

I told her how I had stopped off in Chicago for a day on my way East, and how a dozen people had sent their love through me.

'Do they miss me?' she cried ecstatically.

'The whole town is desolate. All the cars have the left rear wheel painted black as a mourning wreath, and there's a persistent wail all night along the north shore.' 25

'How gorgeous! Let's go back, Tom. To-morrow!' Then she added irrelevantly; 'You ought to see the baby.'

'I'd like to.'

'She's asleep. She's three years old. Haven't you ever seen her?'

'Never.' 30

'Well, you ought to see her. She's –'

Tom Buchanan, who had been hovering restlessly about the room, stopped and rested his hand on my shoulder.

'What are you doing, Nick?'

'I'm a bond man.' 35

'Who with?'

I told him.

'Never heard of them,' he remarked decisively.

This annoyed me.

'You will,' I answered shortly. 'You will if you stay in the East.' 40

'Oh, I'll stay in the East, don't you worry,' he said, glancing at Daisy and then back at me, as if he were alert for something more. 'I'd be a God damned fool to live anywhere else.'

At this point Miss Baker said 'Absolutely!' with such suddenness that I started – it was the first word she uttered since I came into the room. Evidently it surprised her as much as it did me, for she yawned and with a series of rapid, deft movements stood up into the room. 45

From pp. 14–16

Society and the Individual

Great Expectations, Charles Dickens

Morning made a considerable difference in my general prospect of Life, and brightened it so much that it scarcely seemed the same. What lay heaviest on my mind, was, the consideration that six days intervened between me and the day of departure; for, I could not divest myself of a misgiving that something might happen to London in the meanwhile, and that, when I got there, it would be either greatly deteriorated or clean gone. 5

Joe and Biddy were very sympathetic and pleasant when I spoke of our approaching separation; but they only referred to it when I did. After breakfast, Joe brought out my indentures from the press in the best parlour, and we put them in the fire, and I felt that I was free. With all the novelty of my emancipation upon me, I went to church with Joe, and thought, perhaps the clergyman wouldn't have read that about the rich man and the kingdom of Heaven, if he had known all. 10

After our early dinner I strolled out alone, purposing to finish off the marshes at once, and get them done with. As I passed the church, I felt (as I had felt during service in the morning) a sublime compassion for the poor creatures who were destined to go there, Sunday after Sunday, all their lives through, and to lie obscurely at last among the low green mounds. I promised myself that I would do something for them one of these days, and formed a plan in outline for bestowing a dinner of roast-beef and plum-pudding, a pint of ale, and a gallon of condescension, upon everybody in the village. 15

If I had often thought before, with something allied to shame, of my companionship with the fugitive whom I had once seen limping among those graves, what were my thoughts on this Sunday, when the place recalled the wretch, ragged and shivering, with his felon iron and badge! My comfort was, that it happened a long time ago, and that he had doubtless been transported a long way off, and that he was dead to me, and might be veritably dead into the bargain. 20 25

No more low wet grounds, no more dykes and sluices, no more of these grazing cattle – though they seemed, in their dull manner, to wear a more respectful air now, and to face round, in order that they might stare as long as possible at the possessor of such great expectations – farewell, monotonous acquaintances of my childhood, henceforth I was for London and greatness: not for smith's work in general and for you! I made my exultant way to the old Battery, and, lying down there to consider the question whether Miss Havisham intended me for Estella, fell asleep. 30

When I awoke, I was much surprised to find Joe sitting beside me, smoking his pipe. He greeted me with a cheerful smile on my opening my eyes, and said:

'As being the last time, Pip, I thought I'd foller.' 35

'And Joe, I am very glad you did so.'

'Thankee, Pip.'

'You may be sure, dear Joe,' I went on, after we had shaken hands, 'that I shall never forget you.'

'No, no Pip!' said Joe, in a comfortable tone, 'I'm sure of that. Ay, ay, old chap! Bless you, it were only necessary to get it well round in a man's mind, to be certain on it. But it took a bit of time to get it well round, the change come so uncommon plump; didn't it?' 40

Somehow I was not best pleased with Joe's being so mightily secure of me. I should have liked him to have betrayed emotion, or to have said, 'It does you credit, Pip,' or something of that sort.

45

From pp.139 –140

Love and Loss

A Single Man, Christopher Isherwood

Her grip tightens. There is no affection in it, no communication. She isn't gripping a fellow-creature. His hand is just something to grip. He dare not ask her about the pain. He is afraid of releasing some obscene horror, something visible and tangible and stinking, right here between them, in the room.

Yet he is curious, too. Last time, the nurse told him that Doris has been seeing a priest. 5
(She was raised a Catholic.) And, sure enough, here on the table beside the bed is a little paper book, gaudy and cute as a Christmas card: *The Stations of the Cross*. ... Ah, but when the road narrows to the width of this bed, when there is nothing in front of you that is known, dare you disdain any guide? Perhaps Doris has learned something already about the journey ahead of her. But, even supposing that she has and that George could 10
bring himself to ask her, she could never tell him what she knows. For that could only be expressed in the language of the place to which she is going. And that language – though some of us gabble it so glibly – has no real meaning in our world; in our mouths, it is just a lot of words.

Here's the nurse, smiling in the doorway. 15

'I'm punctual today, you see!' She has a tray with the hypodermic and the ampoules.

'I'll be going,' George says, rising at once.

'Oh, you don't have to do that,' says the nurse. 'If you'll just step outside for a moment. This won't take any time at all.'

'I have to go anyway,' George says, feeling guilty as one always does about leaving any 20
sickroom. Not that Doris herself makes him feel guilty. She seems to have lost all interest in him. Her eyes are fixed on the needle in the nurse's hand.

'She's been a bad girl,' the nurse says. 'We can't get her to eat her lunch, can we?'

'Well, so long, Doris. See you again in a couple of days.'

'Goodbye, George.' Doris doesn't even glance at him, and her tone is utterly indifferent. 25
He is leaving her world and thereby ceasing to exist. He takes her hand and presses it. She doesn't respond. She watches the bright needle as it moves toward her.

Did she mean Goodbye? This could be, soon will be. As George leaves the room he looks at her once again over the top of the screen, trying to catch and fix some memory in his mind, to be aware of the occasion or at least its possibility; the last time I saw her alive. 30

Nothing. It means nothing. He feels nothing.

As George pressed Doris's hand just now, he knew something: that the very last traces of the Doris who tried to take Jim from him have vanished from this shrivelled manikin; and, with them, the last of his hate. As long as one tiny precious drop of hate remained, George could still find something left in her of Jim. For he hated Jim too, nearly as much 35
as her, while they were away together in Mexico. That has been the bond between him and Doris. And now it is broken. And one more bit of Jim is lost to him for ever.

From pp.79–81

Love and Loss

Tess of the D'Urbervilles, Thomas Hardy

In consternation Tess jumped down, and discovered the dreadful truth. The groan had proceeded from her father's poor horse, Prince.

The morning mail-cart, with its two noiseless wheels, speeding along these lanes like an arrow, as it always did, had driven into her slow and unlighted equipage. The pointed shaft of the cart had entered the breast of the unhappy Prince like a sword, and from the wound his life's blood was spouting out in a stream, and falling with a hiss into the road. 5

In her despair Tess sprang forward and put her hand upon the hole, with the only result that she became splashed from face to skirt with the crimson drops. Then she stood helplessly looking on. Prince also stood firm and motionless as long as he could; till he suddenly sank down in a heap. 10

By this time the mail-cart man had joined her, and began dragging and unharnessing the hot form of Prince. But he was already dead, and seeing that nothing more could be done immediately, the mail-cart man returned to his own animal, which was uninjured.

'You was on the wrong side,' he said. 'I am bound to go on with the mail bags, so that the best thing for you to do is to bide here with your load. I'll send somebody to help you as soon as I can. It is getting daylight, and you have nothing to fear'. 15

He mounted and sped on his way; while Tess stood and waited. The atmosphere turned pale, the birds shook themselves in the hedges, arose and twittered; the lane showed all its white features, and Tess showed hers, still whiter. The huge pool of blood in front of her was already assuming the iridescence of coagulation; and when the sun rose a hundred prismatic hues were reflected from it. Prince lay alongside still and stark; his eyes half open, the hole in his chest looking scarcely large enough to have let out all that had animated him. 20

"'Tis all my doing – all mine!' the girl cried, gazing at the spectacle. 'No excuse for me – none. What will mother and father live on now? Aby, Aby!' She shook the child, who had slept soundly through the whole disaster. 'We can't go on with our load – Prince is killed!' 25

When Abraham realised all, the furrows of fifty years were extemporized on his young face.

'Why, I danced and laughed only yesterday!' she went on to herself. 'To think that I was such a fool!'

"'Tis because we be on a blighted star, and not a sound one, isn't it, Tess?' murmured Abraham through his tears. 30

In silence they waited through an interval which seemed endless. At length a sound, and an approaching object, proved to them that the driver of the mail-cart had been as good as his word. A farmer's man from near Stourcastle came up, leading a strong cob. He was harnessed to the wagon of beehives in the place of Prince, and the load taken on towards Casterbridge. 35

The evening of the same day saw the empty wagon reach again the spot of the accident. Prince had lain there in the ditch since the morning; but the place of the blood-pool was still visible in the middle of the road, though scratched and scraped over by passing vehicles. All that was left of Prince was now hoisted into the wagon he had formerly hauled, and with his hoofs in the air, and his shoes shining in the setting sunlight, he retraced the eight or nine miles to Marlott. 40

From pp.33–35

Encounters

A Room with a View, E M Forster

Miss Bartlett was startled. Generally at a pension people looked over them for a day or two before speaking, and often did not find out that they would 'do' till they had gone. She knew that the intruder was ill-bred, even before she glanced at him. He was an old man, of heavy build, with a fair, shaven face and large eyes. There was something childish in those eyes, though it was not the childishness of senility. What exactly it was Miss Bartlett did not stop to consider, for her glance passed on to his clothes. These did not attract her. He was probably trying to get acquainted with her before they got into the swim. So she assumed a dazed expression when he spoke to her, and then said: 'A view? Oh, a view! How delightful a view is!' 5

'This is my son', said the old man; 'his name's George. He has a view, too.' 10

'Ah', said Miss Bartlett, repressing Lucy, who was about to speak.

'What I mean', he continued, 'is that you can have our rooms and we'll have yours. We'll change.'

The better class of tourist was shocked at this, and sympathised with the newcomers. Miss Bartlett, in reply, opened her mouth as little as possible, and said: 15

'Thank you very much indeed; that is out of the question.'

'Why?' said the old man, with both fists on the table.

'Because it is quite out of the question, thank you.'

'You see, we don't like to take –', began Lucy.

Her cousin repressed her again. 20

'But why?', he persisted. 'Women like looking at a view; men don't'. And he thumped his fists like a naughty child, and turned to his son, saying, 'George, persuade them!'

'It's so obvious they should have the rooms', said the son. 'There's nothing else to say.'

He did not look at the ladies as he spoke, but his voice was perplexed and sorrowful. Lucy, too, was perplexed; but she saw that they were in for what is known as 'quite a scene', and she had an odd feeling that whenever these ill-bred tourists spoke the contest widened and deepened till it dealt, not with rooms and views, but with-well, with something quite different, whose existence she had not realised before. Now the old man attacked Miss Bartlett almost violently: Why should she not change? What possible objection had she? They would clear out in half an hour. 25 30

Miss Bartlett, though skilled in the delicacies of conversation, was powerless in the presence of brutality. It was impossible to snub anyone so gross. Her face reddened with displeasure. She looked around as much as to say, 'Are you all like this?' And two little old ladies, who were sitting further up the table, with shawls hanging over the backs of the chairs, looked back, clearly indicating, 'We are not; we are genteel'. 35

'Eat your dinner, dear', she said to Lucy, and began to toy again with the meat she had once censured.

Lucy mumbled that those seemed very odd people opposite.

'Eat your dinner, dear. This pension is a failure. Tomorrow we will make a change.'

From pp.4–5

Encounters

Wuthering Heights, Emily Brontë

Cathy stayed at Thrushcross Grange five weeks: till Christmas. By that time her ankle was thoroughly cured, and her manners much improved. The mistress visited her often in the interval, and commenced her plan of reform by trying to raise her self-respect with fine clothes and flattery, which she took readily; so that, instead of a wild, hatless little savage jumping into the house, and rushing to squeeze us all breathless, there 'lighted from a handsome black pony a very dignified person, with brown ringlets falling from the cover of a feathered beaver, and a long cloth habit, which she was obliged to hold up with both hands that she might sail in. Hindley lifted her from her horse, exclaiming delightedly, 'Why, Cathy, you are quite a beauty! I should scarcely have known you: you look like a lady now. Isabella Linton is not to be compared with her, is she, Frances?' 'Isabella has not her natural advantages,' replied his wife: 'but she must mind and not grow wild again here. Ellen, help Miss Catherine off with her things – Stay, dear, you will disarrange your curls – let me untie your hat.' 5

I removed the habit, and there shone forth beneath a grand plaid silk frock, white trousers, and burnished shoes; and, while her eyes sparkled joyfully when the dogs came bounding up to welcome her, she dared hardly touch them lest they should fawn upon her splendid garments. She kissed me gently: I was all flour making the Christmas cake, and it would not have done to give me a hug; and then she looked round for Heathcliff. Mr. and Mrs. Earnshaw watched anxiously their meeting; thinking it would enable them to judge, in some measure, what grounds they had for hoping to succeed in separating the two friends. 15

Heathcliff was hard to discover, at first. If he were careless, and uncared for, before Catherine's absence, he had been ten times more so since. Nobody but I even did him the kindness to call him a dirty boy, and bid him wash himself, once a week; and children of his age seldom have a natural pleasure in soap and water. Therefore, not to mention his clothes, which had seen three months' service in mire and dust, and his thick uncombed hair, the surface of his face and hands was dismally beclouded. He might well skulk behind the settle, on beholding such a bright, graceful damsel enter the house, instead of a rough-headed counterpart of himself, as he expected. 'Is Heathcliff not here?' she demanded, pulling off her gloves, and displaying fingers wonderfully whitened with doing nothing and staying indoors. 20

'Heathcliff, you may come forward,' cried Mr. Hindley, enjoying his discomfiture, and gratified to see what a forbidding young blackguard he would be compelled to present himself. 'You may come and wish Miss Catherine welcome, like the other servants.'

Cathy, catching a glimpse of her friend in his concealment, flew to embrace him; she bestowed seven or eight kisses on his cheek within the second, and then stopped, and drawing back, burst into a laugh, exclaiming, 'Why, how very black and cross you look! and how – how funny and grim! But that's because I'm used to Edgar and Isabella Linton. Well, Heathcliff, have you forgotten me?' 35

She had some reason to put the question, for shame and pride threw double gloom over his countenance, and kept him immovable. 40

'Shake hands, Heathcliff,' said Mr. Earnshaw, condescendingly; 'once in a way, that is permitted.'

'I shall not,' replied the boy, finding his tongue at last; 'I shall not stand to be laughed at. I shall not bear it!' And he would have broken from the circle, but Miss Cathy seized him again. 45

From pp.53–54

Crossing Boundaries

Wide Sargasso Sea, Jean Rhys

Suddenly I felt very miserable in that room, though the couch I was sitting on was so soft that I sank into it. It seemed to me that I was going to sleep. Then I imagined that I heard a footstep and I thought what will they say, what will they do if they find me here? I held my right wrist with my left hand and waited. But it was nothing. I was very tired after this. Very tired. I wanted to get out of the room but my own candle had burned down and I took one of the others. Suddenly, I was in Aunt Cora's room. I saw the sunlight coming through the window, the tree outside and the shadows of the leaves on the floor, but I saw the wax candles too and I hated them. So I knocked them all down. Most of them went out but one caught the thin curtains that were behind the red ones. I laughed when I saw the lovely colour spreading so fast, but I did not stay to watch it. I went into the hall again, with the tall candles in my hand. It was then that I saw her – the ghost. The woman with streaming hair. She was surrounded by a gilt frame but I knew her. I dropped the candle I was carrying and it caught the end of a tablecloth and I saw flames shoot up. As I ran or perhaps floated or flew I called help me Christophine help me and looking behind me I saw that I had been helped. There was a wall of fire protecting me but it was too hot, it scorched me and I went away from it.

There were more candles on a table and I took one of them and ran up the first flight of stairs and the second. On the second floor I threw away the candle. But I did not stay to watch. I ran up the last flight of stairs and along the passage. I passed the room where they brought me yesterday or the day before yesterday, I don't remember. Perhaps it was quite long ago for I seemed to know the house quite well. I knew how to get away from the shouting, for there was shouting now. When I went out on the battlements it was cool and I could hardly hear them. I sat there quietly. I don't know how long I sat. Then I turned round and saw the sky. It was red and all my life was in it. I saw the grandfather clock and Aunt Cora's patchwork, all colours, I saw the orchids and the stephanotis and the jasmine and the tree of life in flames. I saw the chandelier and the red carpet downstairs and the bamboos and the tree ferns, the gold ferns and the silver, and the soft green velvet of the moss on the garden wall. I saw my doll's house and my books and the pictures of the Miller's Daughter. I heard the parrot call as he did when he heard a stranger, Qui est la? Qui est la? and the man who hated me was calling me too, Bertha! Bertha! The wind caught my hair and it streamed out like wings. It might bear me up, I thought, if I jumped to those hard stones. But when I looked over the edge I saw the pool at Coulibri. Tia was there. She beckoned to me and when I hesitated, she laughed. I heard her say, You frightened? And I heard the man's voice, Bertha! Bertha!

From pp. 122–123

Crossing Boundaries

Dracula, Bram Stoker

When he left me I went to my room. After a little while, not hearing any sound, I came out and went up the stone stair to where I could look out towards the south. There was some sense of freedom in the vast expanse, inaccessible though it was to me, as compared with the narrow darkness of the courtyard. Looking out on this, I felt that I was indeed in prison, and I seemed to want a breath of fresh air, though it were of the night. 5

I am beginning to feel this nocturnal existence tell on me. It is destroying my nerve. I start at my own shadow, and am full of all sorts of horrible imaginings. God knows that there is ground for any terrible fear in this accursed place! I looked out over the beautiful expanse, bathed in soft yellow moonlight till it was almost as light as day. In the soft light the distant hills became melted, and the shadows in the valleys and gorges of velvety blackness. The mere beauty seemed to cheer me; there was peace and comfort in every breath I drew. As I leaned from the window my eye was caught by something moving a storey below me, and somewhat to my left, where I imagined, from the lie of the rooms, that the windows of the Count's own room would look out. 10

The window at which I stood was tall and deep, stone-mullioned, and though weather-worn, was still complete; but it was evidently many a day since the case had been there. I drew back behind the stonework, and looked carefully out. 15

What I saw was the Count's head coming out from the window. I did not see the face, but I knew the man by the neck and the movement of his back and arms. In any case, I could not mistake the hands which I had had so many opportunities of studying. 20
I was at first interested and somewhat amused, for it is wonderful how small a matter will interest and amuse a man when he is a prisoner. But my very feelings changed to repulsion and terror when I saw the whole man emerge from the window and begin to crawl down the castle wall over that dreadful abyss, face down with his cloak spreading out around him like great wings. At first I could not believe my eyes. I thought it was some trick of the moonlight, some weird effect of shadow; but I kept looking, and it could be no delusion. I saw the fingers and toes grasp the corners of the stones, worn clear of the mortar by years of stress, and by thus using every projection and inequality move downwards with considerable speed, just as a lizard moves along a wall. 25

What manner of man is this, or what manner of creature is it in the semblance of man? 30
I feel the dread of this horrible place overpowering me; I am in fear – in awful fear – and there is no escape for me; I am encompassed about with terrors that I dare not think of.

From pp.40–42

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Source information

Extracts taken from the following prescribed editions:

<i>The Great Gatsby</i>	© F. Scott Fitzgerald (Public Domain Work), Penguin Classics, 2000
<i>Great Expectations</i>	© Charles Dickens (Public Domain Work), Vintage Classics (Random House), 2008
<i>A Single Man</i>	Vintage (Random House), 2010
<i>Tess of the D'Urbervilles</i>	© Thomas Hardy (Public Domain Work), Vintage Classics (Random House), 2011
<i>Wuthering Heights</i>	© Emily Brontë (Public Domain Work), Penguin Classics, 2003
<i>A Room with a View</i>	Penguin (English Library), 2012
<i>Wide Sargasso Sea</i>	© Wide Sargasso Sea, Jean Rhys, Penguin Modern Classics, 2000
<i>Dracula</i>	© Bram Stoker (Public Domain Work), Penguin Classics, 2003

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Paper 2 Mark scheme

Question Number	Indicative content
1	<p>Society and the Individual <i>The Great Gatsby</i></p> <p>Students will apply an integrated literary and linguistic method to their analysis. Students 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:</p> <ul style="list-style-type: none"> • first person narrative perspective from the viewpoint of Nick, how this has already developed from the start of the novel • atmosphere of listlessness, boredom – ‘attempt to rise’, ‘p-paralysed’ • use of direct speech • Nick’s commentary as asides • Daisy’s attractiveness - voice introduced • Nick’s ‘shared’ observations; his reliability as a narrator • descriptive language and comedic tone, Miss Baker’s defined in physical terms • Daisy’s voice: its power, hold, promise of excitement • repetition and sibilance, alliteration • poetic language and rhythms • Daisy defined in terms of light and aural pleasure; sadness and loss • change in register and atmosphere, phatic expression • direct speech and how it reflects Daisy’s excitement in contrast • imagery of death and grief ‘desolate, painted black, mourning wreath’, etc. and how this foreshadows plot • use of dialogue, what this reveals about Daisy’s character, their (lack of) closeness • Tom’s interruption, change in rhythm • language of boredom/excitement, ‘hovering restlessly, stopped, rested’. • stichomythic responses • hint towards the end of the extract of danger in the conversation between Nick and Tom • extract ends with a return to a reflection on idleness/relaxation; even Miss Baker’s sudden interruption is accompanied by a sense of boredom ‘she yawned’. <p>Students will be expected to comment on relevant contextual factors: Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • extract is taken from early in the novel. Nick is established as a reliable narrator, and the scene is heavy with the atmosphere of listlessness and spent parties • narrative perspective reflects a comment(ary) on the Jazz Age; its opulence and edginess and superficiality. Fitzgerald builds the tension and mystery of Gatsby himself before and shortly after the extract • further contrasts with the characterisation of Gatsby as a man of action and constant demands on his attention/needs to keep up with business demands and the world of work can be drawn with the idleness and atmosphere of luxury in the extract and further in the novel • thematic devices and metaphors/tropes of violence, death, sadness and longing are contrasted with imagery of light, happiness and the promise of the future. They serve to underpin plot devices and language used throughout the novel

Question Number	Indicative content
1 contd	<ul style="list-style-type: none"> • contextual information about how text was written: was inspired by the parties Fitzgerald attended as a literary celebrity and his wife's fascination with this wealthy hedonistic lifestyle. Also his portrayal of 'Jazz Age' America containing both positive and negative experiences • contextual information about how text was received: was not instant success and its approach was described as 'odd' and 'unconvincing but also showing 'nicest little touches of contemporary observation' – students may comment on the success of its approach and Fitzgerald's claim that none of the reviews have '... the slightest idea what the book was about.' • 21st-century contextual reception – students may make personal comments relating to Fitzgerald's attempts to portray boredom and excitement against the modern perception of the Jazz Age as fun, frothy and light.

Please refer to the specific marking guidance on page 2 when applying this marking grid.

		A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
Level	Mark	Descriptor (A01, A02, A03)		
	0	No rewardable material		
Level 1	1–5	<p>Recalls information</p> <ul style="list-style-type: none"> • 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. Little understanding of the writer’s/speaker’s crafting of the text. • Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received. 		
Level 2	6–10	<p>Broad understanding</p> <ul style="list-style-type: none"> • 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 techniques. • Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped. 		
Level 3	11–15	<p>Clear understanding</p> <ul style="list-style-type: none"> • Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. • Shows clear understanding of how meaning is shaped. Supports this with clear examples. • 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	<p>Consistent application</p> <ul style="list-style-type: none"> • Applies analysis consistently and supports ideas with use of relevant examples. Language use is carefully chosen with appropriate use of concepts, methods and terminology. Structure of response is confident with some effective transitions. • Demonstrates consistent understanding of how meaning is shaped. Able to explore the effects of linguistic and literary features and of the writer’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	<p>Discriminating application</p> <ul style="list-style-type: none"> • 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. • Shows discriminating application of writer’s/speaker’s linguistic and literary choices. Applies this to show the effects on shaping meaning. • 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	<p data-bbox="309 197 596 228">Great Expectations</p> <p data-bbox="309 273 1394 304">Students will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="309 344 1410 443">Students will be expected to identify and comment on the writer’s use of linguistic and literary features and also how the extract relates to other parts of the novel, such as:</p> <ul data-bbox="309 443 1433 1550" style="list-style-type: none"> • chapter opening and link to overall theme • imagery of light, brightness and waiting/the future • ‘burning’ of Pip’s past as an apprentice, language of freedom, emancipation, things new • biblical reference to the dangers/lessons of desiring wealth, and Pip’s new status, monetary worth, feeling of change • narrative perspective and Pip’s voice, shift to reflections on the past • marshes/the church/graveyard as liminal places, areas of stagnation and change • Pip’s sense of self; his own expectations and disparity between the old and young Pip • his genuine and skewed philanthropy • monotonic rhythm and listing, long sentence structure and use of punctuation (comma, exclamation) - references to Dickens’s style, tone and atmosphere created and enhanced • shifts from reflections on the past, abandonment of it and reflections on the future, use of repetition, triadic structures, ‘no more low wet grounds, no more dykes and sluices, no more of these grazing cattle...’ • shifts from the country to the city; symbolism • shift in tone with Joe’s appearance • use of direct speech, dialogue and dialectic/colloquial voice - adds to layers of symbol in past/country, future/city, old/new (Pip) • highlight on Pip’s change in speech, manner, maturity • Pip’s (mis)conception of himself, links to theme, his need for assurance contrasted against growing arrogance • Pip’s change in tone towards Joe; his status and contrast to Joe’s innocence • role reversal, child/man, level of condescension • Joe’s humility and Pip’s arrogance/confidence • the extract ends with Pip’s ambivalent attitude of the need for reassurance against his arrogant opinion of himself. <p data-bbox="309 1559 1362 1590">Students will be expected to comment on relevant contextual factors.</p> <p data-bbox="309 1594 1410 1662">Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="309 1666 1426 2033" style="list-style-type: none"> • extract marks a turning point in character development, plot and theme. Pip’s farewell to his old life is grounded in his developing sense of self, and self-importance which will lead to both self-realisation and realisation as the plot unfolds • the chapter starts by mirroring themes and events in the opening of the novel. Symbols of constraint and freedom and the past and future run through the chapter, the opening chapters and the text as a whole • central themes of Pip’s development as an individual, his ambitions and ability to reconcile and redeem himself and others despite (or arguably because of) societal pressures are explored at this point in the novel

Question Number	Indicative content
2 contd	<ul style="list-style-type: none"> • wider contexts such as Dickens’s views on the responsibilities of the rich and unwelcome unctuousness towards lower classes inform the wider contexts • further contexts, such as the Victorian conception of the ‘condition of the poor’, the place of education in society, and Dickens’s treatment of these themes feature in the extract and the novel • contextual information about how text was written: follows bildungsroman tradition – shows moral and personal development of Pip which can be seen to mirror Dickens’s own personal history of escaping negative past to attaining great literary fame • contextual information about how text was received: was received favourably and may be seen as matching the Victorian zeal for personal improvement and the expansion of the Empire – connected to fact that new futures/lives could be forged in these newly-colonised countries. Could also be contrasted with the view that an individual could still be trapped by their upbringing and social class whatever their environment • 21st-century contextual reception – students may make personal comments relating to how the past constrains individuals or how people can liberate themselves from their pasts.

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Level 5	21–25	Discriminating application <ul style="list-style-type: none"> • 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. • Shows discriminating application of writer’s/speaker’s linguistic and literary choices. Applies this to show the effects on shaping meaning. • 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
3	<p>Love and Loss <i>A Single Man</i></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Students will be expected to identify and comment on the writer’s use of linguistic and literary features and also how the extract relates to other parts of the novel, such as:</p> <ul style="list-style-type: none"> • short sentences at the outset build tension, released by a longer sentence suggestive of George’s revulsion in the face of death • use of vague language ‘some’, ‘something’ and tricolon for effect to further convey disgust at spectacle of death: ‘some obscene horror, something visible and tangible and stinking,’ • emphatic deictics ‘right here, in this room’ further conveys George’s attitude to death • narrator’s typically omniscient perspective occasionally merges with the protagonist’s in use of free indirect speech, as it does here: ‘Ah, but when the road narrows ...’ • rhetorical question – with alliteration for effect – to suggest George’s momentary inquisitiveness about the effectiveness of faith for the dying: ‘dare one disdain any guide?’ • death as a foreign/alien place, utterly opposed to the world of life, a recurring motif in the novel, is indicated by describing Death as having its own language • present tense, largely informal narration creates immediacy and unpredictability: ‘Here’s the nurse...’. The routine, transactional nature of George’s conversation with the nurse creates a jarring shift from the silent revulsion felt throughout the last few paragraphs • free indirect speech again used, this time with halting syntax, to capture George’s sudden realisation that Doris’s goodbye could be a final farewell ‘Did she mean Goodbye? This could be, soon will be.’ Use of orthography in capitalised ‘G’ to convey significance of the word • George tries to find meaning in the experience but three-fold repetition of short/minor sentences convey blank despair ‘Nothing. It means nothing. He feels nothing.’ • pejorative metaphor for the dying body ‘shrivelled manikin’ • paradoxical expression of ‘precious hate’ for Doris – his hatred of her, for seducing his now-dead ex-partner Jim, is in a sense valuable, as it helps keeps the fading memory of Jim alive • emphatic rhetoric of final three sentences, with double fronted conjunction ‘And ...’ to signify George’s increasing despair at what the loss of Doris will mean. <p>Students will be expected to comment on relevant contextual factors. Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • at precisely the midway point of the novel, George’s encounter with Doris is a turning point. Since the loss of Jim, George has been drifting through life, increasingly misanthropic and intolerant. However, the visit to Doris, together with the earlier, momentary fantasy with the tennis players, helps to prompt George to choose Life over Death, which expresses itself through a choice of talk over silence, sex over celibacy, friendship over solitude etc. Rejecting death in the form of Doris is a pivotal moment in this process • historically, the novel was published in 1964, and is set in late 1962

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3 contd	<p>immediately after the end of the Cuban Missile Crisis, which saw many Americans convinced that nuclear attack was imminent. After leaving the hospital, George reads the scene he witnesses, of peaceful Christmas shopping rather than the frantic grasping for emergency supplies of a month earlier, as a triumph of Life over Death, an immediate endorsement of his decision to reject Doris</p> <ul style="list-style-type: none"> • relatively unusual choice of a gay protagonist who expresses and reveals the depth of his love for his lost partner situates the novel in the sexual liberalism of the 1960s • contextual information about how text was written: Isherwood felt it was 'more a novel about middle age' not written as 'gay' novel or as radical political statement. However, it was based on personal experience and his fear of being alone and also reaction to gay love being censored and criminalised. Written before gay liberation movement • contextual information about how text was received: was seen as a shocking and controversial novel in the 1960s. Was a forerunner in the campaign for gay rights. Viewed in light of changing attitude towards homosexuality and establishment of gay rights • 21st-century contextual reception – students may make personal comments relating to personal loss and tragedy, of being alone and losing love/life partner and also society's changing attitude toward homosexuality.

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Question Number	Indicative content
4	<p><i>Tess of the D'Urbervilles</i></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel, such as:</p> <ul style="list-style-type: none"> • Hardy adopts a melodramatic style, playing on the emotions of the reader and evoking sympathy for the characters by his use of vivid description and emotive language • Hardy dwells on the injury to the horse using the violent simile 'like a sword', 'his life's blood was spouting out in a stream' • Prince is given human qualities with the adjective 'unhappy' • negative lexis 'dreadful truth', 'terrible' has implications of tragedy • evocative and dramatic lexis to describe the blood; 'huge pool of blood', 'crimson drops', 'iridescence of coagulation' • nature used as an ironic contrast to the scene; 'when the sun rose a hundred prismatic hues were reflected from it' • contrast between the red of the blood and the white of Tess's face • dialogue with Abraham conveys despair and the premonition of doom; 'tis because we be on a blighted star' • omniscient narrator gives reader a perspective on the character of Tess and her caring nature, e.g. 'In consternation', 'in despair' • she is full of self-accusation, e.g. 'Tis all my doing-all mine' • Hardy uses imagery of weapons to describe the injury to Prince, i.e. 'like an arrow', 'like a sword' • onomatopoeic effect of (falling with a) 'hiss' emphasises the horror of the blood pouring from Prince's body • Hardy evokes pathos with the account of the retrieval of the horse's body: 'Prince had lain there in the ditch since the morning', 'hooves shining in the setting sunlight' • description of the blood-stained road acting as reminder: 'the place of the blood pool was still visible' • use of sibilance with 'scratched and scraped' heightens the unpleasant nature of the scene. <p>Students will be expected to comment on relevant contextual factors. Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • tone of the extract is one of pathos • character of Tess is revealed as she accepts responsibility • it marks the beginning of her guilt • the episode is the key catalyst for future troubles as Tess leaves home and is placed in situations where she is exploited and vulnerable • use of dialect reinforces the social status of the family • poverty of the family is emphasised: 'What will mother and father live on now?' • contextual information about how text was written: written to portray moral sympathy for England's lower classes, particularly for rural women. Reflecting reality of social change at time • contextual information about how text was received: critical response at time was initially positive then changed – novel seen as 'unpleasant' and 'unreal'. Acceptance of Tess as 'pure' and a literary heroine or a sympathetic victim

Question Number	Indicative content
4 contd	<ul style="list-style-type: none">• 21st-century contextual reception – students may make personal comments relating to personal guilt, blame and responsibility, and to economic hardship.

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Level 5	21–25	Discriminating application <ul style="list-style-type: none"> • 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. • Shows discriminating application of writer’s/speaker’s linguistic and literary choices. Applies this to show the effects on shaping meaning. • Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way. 		

Question Number	Indicative content
5	<p>Encounters <i>A Room With A View</i></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Students will be expected to identify and comment on the writer’s use of linguistic and literary features and also how the extract relates to other parts of the novel, such as:</p> <ul style="list-style-type: none"> • Forster uses characterisation to reveal differences in social class attitudes • the Pension Bertolini is a microcosm of English middle-class life • the dialogue between Miss Bartlett and Mr Emerson highlights the theme of the opposition between conventional and unconventional views on life • there is implicit understanding of the use of Miss Bartlett’s colloquial phrases (‘they would’) ‘do’ and ‘into the swim’ • Miss Bartlett’s assumption of a ‘dazed’ expression indicates her unwillingness to develop the conversation • the word ‘repressed’ is used twice to describe Miss Bartlett’s treatment of Lucy • there is understatement in Lucy’s use of ‘quite a scene’ • the word ‘contest’ introduces the idea of an ongoing conflict • Miss Bartlett’s reference to Mr Emerson as ‘ill-bred’ reflects the preoccupation with social class background • Forster’s use of lexis associated with violence provides an ironic comment on the situation, e.g. ‘attacked’, ‘violently’, ‘brutality’ • contrast between ‘gross’ and ‘genteel’ emphasises social-class differences • social-class differences are prominent at key points in the novel, e.g. Lucy’s meeting with Mr Emerson in Santa Croce in Chapter 2, Lucy being rescued by George after witnessing a murder in Piazza Signoria and the kiss between Lucy and George in Chapter 6 which is interrupted by Miss Bartlett • the interrupted kiss is the climax of the conflict that has been developed since the dinner table conversation in the Pension. <p>Students will be expected to comment on relevant contextual factors. Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • Edwardian attitudes to social class and accepted standards of behaviour • unwritten code governing relationships • Forster’s use of characters to represent stereotypical and unconventional attitudes and values • Forster’s own attitudes and values, i.e. he encourages reader empathy with characters who are enlightened and generous and implicitly encourages a degree of antipathy for those who are narrow minded and intolerant • contextual information about how text was written: Forster wrote the novel to support the new, liberal social behaviours of the Edwardian age, in contrast to the more sober ideals prevalent during Queen Victoria’s reign • contextual information about how text was received: now can be viewed in relation to his other works that examine social class – is a much-loved theme for Forster. Can be seen as him in the role of social commentator. Viewed as part of modernist literary movement – set against Merchant Ivory film adaption that seemed to soften the social commentary of the novel • 21st-century contextual reception – students may make personal comments relating to attitude towards social class and the differences this can create. Also may comment on the changes to the class system/British preoccupation with class.

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		A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
Level	Mark	Descriptor (A01, A02, A03)		
	0	No rewardable material		
Level 1	1–5	Recalls information <ul style="list-style-type: none"> 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. Little understanding of the writer’s/speaker’s crafting of the text. 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 <ul style="list-style-type: none"> 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 techniques. Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped. 		
Level 3	11–15	Clear understanding <ul style="list-style-type: none"> Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. Shows clear understanding of how meaning is shaped. Supports this with clear examples. 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 <ul style="list-style-type: none"> Applies analysis consistently and supports ideas with use of relevant examples. Language use is carefully chosen with appropriate use of concepts, methods and terminology. Structure of response is confident with some effective transitions. Demonstrates consistent understanding of how meaning is shaped. Able to explore the effects of linguistic and literary features and of the writer’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 <ul style="list-style-type: none"> 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. Shows discriminating application of writer’s/speaker’s linguistic and literary choices. Applies this to show the effects on shaping meaning. Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way. 		

Question Number	Indicative content
6	<p data-bbox="309 188 596 255">Encounters <i>Wuthering Heights</i></p> <p data-bbox="309 288 1398 320">Students will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="309 360 1414 454">Students will be expected to identify and comment on the writer’s use of linguistic and literary features and also how the extract relates to other parts of the novel:, such as:</p> <ul data-bbox="309 456 1449 1637" style="list-style-type: none"> • Nelly Dean as unreliable narrator – here she aspires to objectivity but later her partiality for Catherine and her conflict with Heathcliff becomes obvious • for a servant, Nelly speaks in polished prose – note rhetorical patterning in sentence 2, elevated vocabulary ‘plan of reform’... ‘interval’... ‘commenced’ etc) • contrasting structures – rapidly paced tricolon to suggest Hindley’s contempt for Catherine’s former status as a ‘savage’; then much more refined language used to capture her newly ‘dignified person’ • Hindley’s exclamative and hedge suggests surprise ‘Why Cathy, you are quite a beauty!’ • Francis’s dashes indicative of her fussing over Cathy’s appearance – links to earlier reference to a ‘plan of reform’ - she is now her ‘project’ • Cathy’s uncomfortable relationship with conventional femininity will in future be a cause of great psychological conflict • Nelly’s evasiveness as to why Catherine did not hug her – Nelly loathe to admit that Catherine’s elevation has taken her far above herself • encounter with Catherine presented like a fairy tale: ‘He might well skulk behind the settle, on beholding such a bright, graceful damsel enter the house’ - with alliteration for effect • social class relationships established by Hindley and Francis’s taste for imperative and modal auxiliary verbs: ‘Ellen, help Miss Catherine’; ‘You may come and wish Miss Catherine welcome, like the other servants’ ; ‘Shake hands’. Heathcliff’s conflict with Hindley intensifies in subsequent chapters as a result • Catherine’s laughter at Heathcliff’s filthiness is multiply conveyed through orthography, syntax, etc, for example use of exclamation mark; repetition/repair; dash to indicate stifling of a laugh: ‘burst into a laugh’, exclaiming, ‘Why, how very black and cross you look! and how - how funny and grim!’ • intensity of Heathcliff’s outburst signalled by repetition of ‘I shall not’ (three uses) followed by fronted conjunction in next sentence. Heathcliff and Catherine’s relationship hereafter will be defined by conflicts and betrayals. <p data-bbox="309 1677 1362 1709">Students will be expected to comment on relevant contextual factors.</p> <p data-bbox="309 1711 1406 1778">Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="309 1780 1430 2069" style="list-style-type: none"> • in terms of narrative structure, this scene marks the first breach in the intense friendship of Catherine and Heathcliff. Catherine’s convalescence has changed her – she has been seduced by the more genteel manners of the Linton family during her stay at Thrushcross Grange. Heathcliff’s deep resentment at this betrayal is manifest in the dialogue between the estranged friends, and in the descriptions provided by Nelly Dean, the narrator. The dispute here will culminate, in the chapters that follow, in Catherine marrying the respectable Edgar Linton over Heathcliff, her true love

Question Number	Indicative content
6 contd	<ul style="list-style-type: none"> • in terms of the style of narration, Nelly's status as unreliable narrator is foregrounded by Brontë here – she has already hinted to Lockwood, her interlocutor, of a partiality for Catherine over Heathcliff, and will confirm this in the succeeding chapters • in terms of socio-political contexts, it is clear that Catherine's transformation into the stereotype of the passive 'Proper Woman' is being approved here by her brother. Her step-brother Heathcliff meanwhile has been relegated to the rank of servant, and the language used by his new master is markedly different from that used by Old Mr Earnshaw earlier in the text. Heathcliff has an eloquence unusual in a servant of this time, because of his more polite upbringing. This indicates the relationship between language and class in the text • contextual information about how text was written: Brontë was influenced by living in Haworth on the Yorkshire moors – the brutality and beauty of this landscape and the isolation of the village. Also, her family's conflicting religious interests shaped her life. She was a reclusive person with no close friends and enjoyed the solitude of the outdoors. She remains as much an enigma as her novel and its central characters • contextual information about how text was received: reaction initially was that the novel was 'strange' and portrayed 'the worst forms of humanity'. Also characters were too extreme and uninhibited and 'utterly hateful or thoroughly contemptible'. Change in perceptions of Cathy and Heathcliff as passionate obsessed lovers exemplifying the rawness of love and human nature • 21st-century contextual reception – students may make personal comments relating to conflict between Cathy and Heathcliff.

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Level 1	1–5	Recalls information <ul style="list-style-type: none"> 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. Little understanding of the writer’s/speaker’s crafting of the text. 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 <ul style="list-style-type: none"> 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 techniques. Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped. 		
Level 3	11–15	Clear understanding <ul style="list-style-type: none"> Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. Shows clear understanding of how meaning is shaped. Supports this with clear examples. 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 <ul style="list-style-type: none"> Applies analysis consistently and supports ideas with use of relevant examples. Language use is carefully chosen with appropriate use of concepts, methods and terminology. Structure of response is confident with some effective transitions. Demonstrates consistent understanding of how meaning is shaped. Able to explore the effects of linguistic and literary features and of the writer’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 <ul style="list-style-type: none"> 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. Shows discriminating application of writer’s/speaker’s linguistic and literary choices. Applies this to show the effects on shaping meaning. Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way. 		

Question Number	Indicative content
7	<p data-bbox="309 188 624 255">Crossing Boundaries <i>Wide Sargasso Sea</i></p> <p data-bbox="309 293 1398 327">Students will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="309 365 1414 461">Students will be expected to identify and comment on the writer’s use of linguistic and literary features and also how the extract relates to other parts of the novel, such as:</p> <ul data-bbox="309 461 1461 1234" style="list-style-type: none"> • first person narrative perspective from the viewpoint of Antoinette • interior monologue/stream of consciousness • reveals her sense of alienation and displacement • deictic referencing links to whole novel, e.g. ‘they’ • self-questioning communicates her fear ‘what will they say, what will they do if they find me here?’ • descriptions rely heavily on sensory perception • use of colour and contrast – white, red, gold • motif of candles and fire • use of sentence adverb to indicate transitions ‘Suddenly’ • chronology of narrative interrupted by flashbacks to childhood • laughter at the fire suggests hysteria • repetition to emphasise her physical state ‘I was very tired... Very tired’. • fronted conjunctions to add impact ‘But I did not stay’, ‘And I heard’ • dreamlike elements ‘perhaps floated or flew’ • loss of sense of time ‘yesterday or the day before yesterday’. ‘I don’t remember’. ‘Perhaps it was quite long ago’ • conjures up images of Jamaica: the flora, the sounds and voices, the parrot ‘Qui est la?’ and the Creole construction ‘You frightened’ • her reference to Rochester as ‘the man who hated me’ illustrates her mental state and feelings of alienation. <p data-bbox="309 1240 1362 1274">Students will be expected to comment on relevant contextual factors.</p> <p data-bbox="309 1274 1461 1346">Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="309 1346 1461 2051" style="list-style-type: none"> • the scene takes place immediately before the end of the novel and reflects the wider themes of displacement, isolation and prejudice • narrative perspective in Part 3 returns to Antoinette. There is a blurring of the boundaries between past and present, illusion and reality • Antoinette’s re-naming as Bertha indicates her separation from her heritage and identity • second part of the passage is heavily descriptive, a style associated with Antoinette • dreamlike quality of the extract, confusion of time and questioning of memory are all typical features of the narrative as a whole • contextual information about how text was written: Rhys was mixed-race and grew up in the West Indies during the end of colonial rule at a time when Creole culture was declining. Rhys was caught between two competing factions – one that wanted to exoticise the Caribbean and another that wanted to embrace racial pluralism. Written to reflect mixed-race concerns of belonging, displacement and finding roots • contextual information about how text was received: novel has had diverse reception – treatment of Antoinette has been judged from differing perspectives, e.g. post-colonial, multi-cultural, modernist, feminist, Caribbean and British

Question Number	Indicative content
7 contd	<ul style="list-style-type: none">• 21st-century contextual reception – students may make personal comments relating to her neglect, disintegration and madness. Also, could comment on treatment of women in 19th-century from a modern multicultural viewpoint.

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Level 2	6–10	<p>Broad understanding</p> <ul style="list-style-type: none"> • 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 techniques. • Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped. 		
Level 3	11–15	<p>Clear understanding</p> <ul style="list-style-type: none"> • Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. • Shows clear understanding of how meaning is shaped. Supports this with clear examples. • 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	<p>Consistent application</p> <ul style="list-style-type: none"> • Applies analysis consistently and supports ideas with use of relevant examples. Language use is carefully chosen with appropriate use of concepts, methods and terminology. Structure of response is confident with some effective transitions. • Demonstrates consistent understanding of how meaning is shaped. Able to explore the effects of linguistic and literary features and of the writer’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	<p>Discriminating application</p> <ul style="list-style-type: none"> • 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. • Shows discriminating application of writer’s/speaker’s linguistic and literary choices. Applies this to show the effects on shaping meaning. • 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
8	<p data-bbox="309 197 427 226"><i>Dracula</i></p> <p data-bbox="309 271 1398 300">Students will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="309 338 1414 432">Students will be expected to identify and comment on the writer’s use of linguistic and literary features and also how the extract relates to other parts of the novel, such as:</p> <ul data-bbox="309 439 1465 1279" style="list-style-type: none"> • first person narrative creating empathy with Harker • images of darkness, shadows and confinement • contrast between the beauty of the natural landscape and the potential horrors in the castle • use of duality and contrast, e.g. ‘vast expanse’ v ‘narrow darkness’; freedom v confinement; light v shadow • repetition of variations of light like an artist’s palette, e.g. ‘soft yellow moonlight’; ‘soft light’; ‘almost as light as day’; ‘trick of the moonlight’ • emphasis on sensory experiences • evocative descriptions, e.g. ‘bathed in soft yellow moonlight’, ‘gorges of velvety blackness’ • use of prosodics for softening effect, e.g. ‘soft’; ‘shadows’; ‘gorges’ • simile of lizard to describe Dracula’s sinuous movement • descriptions of the architecture of the castle to set the scene of gothic horror, e.g. ‘tall and deep, stone-mullioned’; ‘stones, worn clear of the mortar by years of stress’ • the rapid shift in Harker’s feelings from appreciation of the beauty of the night to self-confessed ‘repulsion and terror’ • effect of the rhetorical questions ‘What manner of man is this.’ • use of the word ‘creature’ • italicised phrase ‘face down’ to draw attention to Dracula’s unnatural abilities • repetition of the word ‘fear’ • claustrophobic atmosphere ‘no escape’, ‘encompassed’. <p data-bbox="309 1290 1362 1319">Students will be expected to comment on relevant contextual factors.</p> <p data-bbox="309 1330 1461 1395">Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="309 1402 1465 2063" style="list-style-type: none"> • extract prepares us to witness Dracula’s power and his ability to change shape by crossing the boundaries of human and non-human • description of his scaling of the castle walls is the first indication of his vampiric status • Harker’s disturbing realisation that he is a prisoner in the castle is a climactic moment • importance of letters to document events and the need for secrecy, e.g. Harker writes to Mina in shorthand • relates to themes of power, illusion and reality and foreshadows the struggle between the forces of good and evil • extended themes of crossing boundaries, overcoming obstacles gender, sexuality, social class, supernatural forces, physical and metaphorical obstacles • many examples relate to these themes across the work, e.g. Harker’s entrapment in Dracula’s castle, the battle between free will and determinism, Lucy and Mina both face gender obstacles but approach them in opposite ways • menace and threat through fear of the supernatural, fears of invasion-bodily/spiritually/sexually/country and nationhood, loss of identity and sanity • physical and psychological transformations

Question Number	Indicative content
8 contd	<ul style="list-style-type: none"> • wider societal contexts including: gender issues in late 19th-century England, movement away from patriarchal dominance and female dependence, undermining of hierarchical class-structured society, anxieties over empire and Britain's role in the world • narrative oppositions, reality versus illusion, changing perspectives, expressed through changing modes and voices, e.g. letters, diary entries, journals, newspaper cuttings, phonograph recordings • contextual information about how text was written: continuation of vampire legends from folklore tradition – fictionalisation of savage Vlad the Impaler. Reliance on conventions of Gothic Fiction – Stoker's modernisation of this genre • contextual information about how text was received: Stoker's role as writer defining the vampire as a literary construct. Continuation of the vampire in literature as threat to humanity and in other media • 21st-century contextual reception – students may make personal comments relating to the threat of menace and modern view of vampires set against developing literary trends and attempts to present them as non-threatening.

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Level 2	6–10	Broad understanding <ul style="list-style-type: none"> 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 techniques. Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped. 		
Level 3	11–15	Clear understanding <ul style="list-style-type: none"> Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. Shows clear understanding of how meaning is shaped. Supports this with clear examples. 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 <ul style="list-style-type: none"> Applies analysis consistently and supports ideas with use of relevant examples. Language use is carefully chosen with appropriate use of concepts, methods and terminology. Structure of response is confident with some effective transitions. Demonstrates consistent understanding of how meaning is shaped. Able to explore the effects of linguistic and literary features and of the writer’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 <ul style="list-style-type: none"> 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. Shows discriminating application of writer’s/speaker’s linguistic and literary choices. Applies this to show the effects on shaping meaning. 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	<p>Society and the Individual</p> <p><i>The Great Gatsby</i> Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of attempts to control or manipulate:</p> <ul style="list-style-type: none"> • Tom’s treatment of Daisy – as a husband and his infidelities, through violence – physical, emotional, psychological and dominance in the relationship, and to (re) establish class relationships and group status • Daisy’s treatment of Gatsby - conflicts of her desire and selfishness, her superficiality against Gatsby’s idealisation of her • Gatsby’s failed attempt to inflict his will on Daisy, her marriage and the consequences • Gatsby’s inner ‘will’ or strength/morality against society’s corruption of riches, his idealism and embracement/rejection of a (societal) collective will how the Buchanans represent this. <p>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • narrative voices, Nick’s setting/stance as a narrator • symbolism of light/colour/sound/musicality • use of voice – and Daisy’s, characterisation of others in contrast to Gatsby as an ideal/idealist • linear telling of plot as a flashback and commentary throughout • poetic language and use of direct and reported speech. <p>Students will be expected to comment on relevant contextual factors: Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • the Jazz Age • America between the wars • post-war euphoria and excess • Depression-era poverty/dustbowl/wasteland motifs and prohibition • the conceptual ‘American Dream’ and Fitzgerald as a chronicler of the Jazz Age • 21st-century contextual reception – students may make personal comments relating to own perceptions of how characters or personae attempt to control or manipulate others. <p><i>Great Expectations</i> Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of attempts to control or manipulate might include:</p> <ul style="list-style-type: none"> • Pip as a victim – encounter with Magwitch and shaping of his destiny, and later both of their fall and redemption. Magwitch’s (hidden) will over Pip. Miss Havisham and her changing relationship of dominance over Pip • Estella’s and Miss Havisham’s changing of roles/needs of each other • Pip’s failed attempts towards Estella • Pip’s conception of his will vs fortune • Young Pip and Mrs Joe; Pumblechook et al • Magwitch’s imprisonments and society’s role in inflicting its will in a variety of forms: crime and punishment, rich vs poor, capitalism and constraints on individuals, and class structure.

Question Number	Indicative content
9 contd	<p>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • narrative voice, Pip’s developing awareness • dramatic irony/tension, use of comedy, bathetic elements • symbols and motifs of slavery/imprisonment and freedom – actual, perceived, spiritual, moral, ethical • figurative language, use of description, metaphors of death/decay/stagnation/stasis – and change/youthfulness/naivety/new life. <p>Students will be expected to comment on any relevant contextual factors: Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • 19th-century England and the gradual movement away from patriarchal dominance • undermining of hierarchical, class-structured society • Victorian unease and ambivalence towards poverty and crime, guilt over wealth; philanthropy and individual intention/motivation and hypocrisy • Dickens as social commentator and as a story teller • biographical details – Dickens’s upbringing and issues with class/wealth/status/background • 21st-century contextual reception – students may make personal comments relating to own perceptions of how characters or personae attempt to control or manipulate others. <p><i>The Bone People</i> Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of attempts to control or manipulate might include:</p> <ul style="list-style-type: none"> • Simon’s abuse by Joe, and subsequent forgiveness/reconciliation • Simon’s manipulation of Kerewin early on, and later his influence over her, Kerewin’s attempts to rationalise her fascination with Joe • later revelations of Simon’s upbringing/background as a metaphor for corruption and actual/psychological child abuse • Kerewin’s sympathy for Simon, and to an extent with Joe - and this as a metaphor for cultural reconciliation of the new hybrid NZ society. The role of the ‘Pākehā’ as an internal/external model of invasion and abuse/loss of culture • control/manipulation of society • Kerewin’s own identity and her place in the (new) society as a positive manipulation. <p>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • extended metaphors surrounding the spiral, and how this relates/translates to the ‘old’ (Maori) culture and the past to modern-day conceptions of humankind’s place in nature (and its manipulation) • tropes of violence and abuse in a variety of forms (actual, physical, psychological) and of a society and role(s) within it, e.g. the role of alcohol • Kerewin’s sexuality, the role of the family - traditional and non-traditional features of the narrators’ inner voice and ‘stream of consciousness’. <p>Students will be expected to comment on relevant contextual factors: Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • 19th- to 21st-post colonialism • modern and previous (pre-)conceptions of Maori culture and the role of the

Question Number	Indicative content
9 contd	<ul style="list-style-type: none"> • European/Western influence over and within it • place and use of art – painting, sculpture and (to a lesser extent) oral traditions • feminism and the role of women within changing societies • drugs/alcohol as corrupting influences on individuals and wider society <p>21st-century contextual reception – students may make personal comments relating to own perceptions of how characters or personae attempt to control or manipulate others.</p> <p>Othello</p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of attempts to control or manipulate might include:</p> <ul style="list-style-type: none"> • Iago and Othello – Iago’s influence over Othello • Othello and Desdemona - their changes in dominance/role within the marriage • Othello and his will vs that of his superiors – rank/social status, race and Venetian mores – Othello’s engagement with Desdemona’s father/his peers/others, Iago and Desdemona, manipulation of, especially Cassio, Roderigo, Emilia and downfall. <p>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • Iago’s characterisation, sympathy for him and Othello • Othello’s gift for expression, Shakespeare’s imagery and metaphors of race/animalism/betrayal/war/warriors etc. <p>Students will be expected to comment on relevant contextual factors:</p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • Elizabethan views of race/status and ‘Great Chain of Being’ and natural order • revenge, ambition and evil • women’s roles in society and marriage • 21st-century contextual reception – students may make personal comments relating to own perceptions of how characters or personae attempt to control or manipulate others. <p>A Raisin in the Sun</p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of attempts to control or manipulate might include:</p> <ul style="list-style-type: none"> • Walter’s frustrations as voiced towards Mama • use of the money, his role as a father/provider for Travis/Ruth • Mama’s treatment of her plant as a symbol of the family and her struggles to nurture both within the confines of society/the flat/her role as head of the family • Ruth’s ability and attempts to influence Walter, Mama and Bene • Asagai’s attempts to manipulate Bene and contrast with George’s • Lindner’s role as a symbol of (white) American society • family as a unit and how it rejects Lindner; Mama’s influence on Walter towards this and his recognition of his role; Mama/Ruth’s manipulation of Walter in reference to the pregnancy • Bene’s manipulation of and by Asagai, and in contrast to George’s attempts to reason with/woo her • differing role of women in the play and in society at large, and how the three women are symbols of (oppressed) black women – and their successful rejection/absorption of these roles • family as a symbol of an oppressed culture and that culture’s rejection of this role.

Question Number	Indicative content
9 contd	<p>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • play’s title and provenance as a text in (black) poetry/freedom of expression within the burgeoning civil rights movement • setting of the opening act and later scenes and how the flat/set is used to reflect control/manipulation and confinement • use of contemporary African-American diction and metonymic expression (eggs etc) • elliptical expression, use of elision • Bene’s changing register (and tone) towards different audiences • Walter’s mocking of Lindner and change of use of language <p>Students will be expected to comment on relevant contextual factors:</p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • race/culture and 1950s America – segregation and attempts to absorb ‘black’ culture/music • societal pressures on the family and the role of (black) women • changing roles of men in post-war American society • ‘American Dream’ and interpretations of it • attempts to engage with and recognise ‘roots’ the importance of African culture/history in reference to the redefining of African/American culture; the changing role of women in reference to this • Hansberry’s own history and background, later reception of the play and the influence of the civil rights movements • 21st-century contextual reception – students may make personal comments relating to own perceptions of how characters or personae attempt to control or manipulate others. <p><i>The Wife of Bath’s Prologue and Tale</i></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of attempts to control or manipulate might include:</p> <ul style="list-style-type: none"> • the WoB’s will over husbands; their attempts to re-assert their wills, gender, sexuality, and religious belief • conflict between masculine and feminine roles • knight’s sin and crime, and consequences. <p>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • distinctive, robust narrative voice, use of various allegories – from conceptions of ‘courtly love’ to early medieval moral tales to Ancient Greece and mythology • bawdy/down-to-earth language • Chaucer’s use of characterisation and use of the vernacular. <p>Students will be expected to comment on relevant contextual factors:</p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • medieval attitudes to women, marriage and society/role of women • shifts in power and class in post-plague England and Europe • rise of the merchant classes and changes in perception of the Church

Question Number	Indicative content
9 contd	<ul style="list-style-type: none"> • role of love/morality/duty within marriage • 21st-century contextual reception – students may make personal comments relating to own perceptions of how characters or personae attempt to control or manipulate others. <p><i>The Whitsun Weddings</i></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Students may choose individual poems for discussion or the work as a whole.</p> <p>Examples of attempts to control or manipulate might include:</p> <ul style="list-style-type: none"> • Larkin’s detachment and commentary on snapshots of individuals, and/or their predicament within the frame of the poem – himself included. Examples of inflicting will could be within <i>Faith Healing</i> – accepting (a false) God’s will, those of His servants, society’s collusion/acceptance of this and what that means for the individual • in the title poem: the couples being ‘married’ to the Church as well as each other, accepting the imposition of another’s will • <i>Wild Oats, A Study of Reading Habits</i> (and others) reference attempts at (imagined or real) violence/adventures – so attempts at inflicting will • <i>Mr Bleaney, Here</i> and <i>The Importance of Elsewhere</i> could represent failures of individuals to assert themselves within or against society <p>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • traditional and faux-traditional poetic structures, colloquial language, sprung or natural rhythms • use of comedic, acerbic and distanced tones and standpoints • everyday settings, use of fantastical elements grounded in normalised contexts. <p>Students will be expected to comment on relevant contextual factors:</p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • mid-20th century angst and generational gaps between war and peacetime. • 1950s sensibilities and post-war rationing/change of roles of women/rise of (wealthier) working classes and rise of advertising/consumerism culture • 21st-century contextual reception – students may make personal comments relating to own perceptions of how characters or personae attempt to control or manipulate others.

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	A01 = bullet point 1 Descriptor (A01, A02, A03)	A02 = bullet point 2	A03 = bullet point 3
	0	No rewardable material		
Level 1	1–5	Recalls information <ul style="list-style-type: none"> 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. Little understanding of the writer’s/speaker’s crafting of the text. 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 <ul style="list-style-type: none"> 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 techniques. Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped. 		
Level 3	11–15	Clear understanding <ul style="list-style-type: none"> Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. Shows clear understanding of how meaning is shaped. Supports this with clear examples. 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 <ul style="list-style-type: none"> Applies analysis consistently and supports ideas with use of relevant examples. Language use is carefully chosen with appropriate use of concepts, methods and terminology. Structure of response is confident with some effective transitions. Demonstrates consistent understanding of how meaning is shaped. Able to explore the effects of linguistic and literary features and of the writer’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 <ul style="list-style-type: none"> 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. Shows discriminating application of writer’s/speaker’s linguistic and literary choices. Applies this to show the effects on shaping meaning. 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	<p>Love and Loss</p> <p><i>A Single Man</i> Students will apply an integrated literary and linguistic method to their analysis. Examples of lack of trust might include:</p> <ul style="list-style-type: none"> • George is viewed with suspicion because of his sexuality and single status • he is an outsider in a neighbourhood of conventional families • some of his neighbours are wary of him • local children regard him as a 'monster' treating him with suspicion when he gives them candy • his relationship with university colleagues is uneasy • he is alienated from his students by his age and nationality. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • naturalist approach, i.e. narrative takes place in the course of one day • narrative voice is third person but from the perspective of the protagonist • interior monologue • tone is bittersweet mingled with sardonic humour. <p>Students will be expected to comment on relevant contextual factors: Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • setting is 1962 Southern California • published in 1964 the novel was the fore-runner of the gay liberation movement amid US campaigns against 'sex deviants' • novel created controversy on publication • 21st-century contextual reception – students may make personal comments relating to own perceptions of how texts present relationships affected by a lack of trust. <p><i>Enduring Love</i> Students will apply an integrated literary and linguistic method to their analysis. Examples of lack of trust might include:</p> <ul style="list-style-type: none"> • Joe's suspicions of Jed's intentions • Joe convinced that Jed is stalking him • after the attempted murder in the restaurant the detectives mistrust Joe's claim that Jed was behind the incident • Clarissa is suspicious about Joe's continued insistence that Jed is stalking him and voices her concern for his mental state • Jean Logan was suspicious that her husband was having an affair. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • Joe's first person narrative • chapter from Clarissa's point of view to present Joe as an unreliable narrator • dialogues between Joe and Jed and between Joe and Clarissa • Jed's letters to Joe • plot twists and coincidences, e.g. the evidence found in John Logan's car after he had given a couple a lift • the diverse accounts of the balloon accident.

Question Number	Indicative content
10 contd	<p>Students will be expected to comment on relevant contextual factors: Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • themes of rationality versus irrational obsession • psychological exploration of characters • sexuality and ambiguity • 21st-century contextual reception – students may make personal comments relating to own perceptions of how texts present relationships affected by a lack of trust. <p><i>Tess of the D'Urbervilles</i> Students will apply an integrated literary and linguistic method to their analysis. Examples of lack of trust might include:</p> <ul style="list-style-type: none"> • Tess initially wary of Alec and learns to mistrust him • Angel Clare mistrusts Tess when she reveals her background • Tess is not able to trust those around her, e.g. the vicar after the death of her baby • Tess is regarded with suspicion by both church and society because of her position as a 'fallen woman'. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • chronological narrative • originally serialised with regular climactic moments • use of coincidence • allegory and symbolism • animal imagery stresses Tess's vulnerability • eavesdropping and voyeuristic tendencies of the characters. <p>Students will be expected to comment on relevant contextual factors: Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • strict Victorian morality and 19th-century Christianity • social conditions • struggle of the rural peasantry • situation of women as property of husband/father • preoccupation with heredity and kinship • 21st-century contextual reception – students may make personal comments relating to own perceptions of how texts present relationships affected by a lack of trust. <p><i>Much Ado About Nothing</i> Students will apply an integrated literary and linguistic method to their analysis. Examples of lack of trust might include:</p> <ul style="list-style-type: none"> • Don John sows seeds of suspicion regarding Hero's chastity • Claudio and Don Pedro consequently distrust Hero • Beatrice and Benedick are suspicious of each other's motives, Beatrice distrusts romantic conventions. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • dramatic devices of overheard and misrepresented conversations

Question Number	Indicative content
10 contd	<ul style="list-style-type: none"> • manipulation and deliberate deceit • the masked ball • literary features of metaphor, hyperbole • contrasts between literal and metaphorical language • comic gulling of Beatrice and Benedick • shifts between comic and tragic moods. <p>Students will be expected to comment on relevant contextual factors: Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • Elizabethan patriarchal society • contemporary status of women • questions of legitimacy and inheritance • 21st-century contextual reception – students may make personal comments relating to own perceptions of how texts present relationships affected by a lack of trust. <p><i>Betrayal</i> Students will apply an integrated literary and linguistic method to their analysis. Examples of lack of trust might include:</p> <ul style="list-style-type: none"> • Emma and Jerry’s affair • Emma’s confession to Robert without telling Jerry • Emma lying to Jerry about when Robert found out about their affair • the ongoing betrayal of Judith. <p>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • innovative reverse chronology • enigmatic characters whose motives are veiled • implications and lack of clarity, e.g. does Robert suspect Emma when they are in Venice • economic dialogue • deliberate withholding of information • discussion about books representing a discussion about life • general atmosphere of deceit and uncertainty. <p>Students will be expected to comment on relevant contextual factors: Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • Pinter’s clandestine affair with Joan Bakewell (he wrote the play while engaged in another affair with Antonia Fraser who later became his wife) • setting and cultural society of urban, affluent, upper-middle-class professionals • contemporary attitudes to marriage and extra-marital relationships • 21st-century contextual reception – students may make personal comments relating to own perceptions of how characters or personae attempt to control or manipulate others.

Question Number	Indicative content
10 contd	<p>Metaphysical Poetry</p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of lack of trust might include:</p> <ul style="list-style-type: none"> • suspicion/lack of trust in love relationships • persona attempting to seduce a woman or attempting to allay fears in a marriage <p>in religious poems, the poet's own lack of trust in his worthiness and ability to serve God.</p> <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • presentation of a persuasive argument • use of startling, original conceits • extensive use of metaphor and simile • abruptness and colloquial language • brevity and economy • allusions. <p>Students will be expected to comment on relevant contextual factors:</p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • Elizabethan interest in poetry that was intellectually challenging yet concise • contemporary religious belief • male-female relationships • 21st-century contextual reception – students may make personal comments relating to own perceptions of how texts present relationships affected by a lack of trust. <p>Selected Poems: Sylvia Plath</p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of lack of trust might include:</p> <ul style="list-style-type: none"> • Plath's relationship with her father • lack of trust in her self – her own mental state • her apprehension about her maternal role • implied mistrust of her own mental stability by others • her mistrust of wider political and social issues, e.g. the growth of American militarism. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • extensive range of poetic devices • adoption of a persona • metrical patterning • half-rhyme giving an unsettling quality • intense and violent images • vivid visual effects • focus on depression, death and suicide • undercurrents of anxiety. <p>Students will be expected to comment on relevant contextual factors:</p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • Plath's own mental breakdown

Question Number	Indicative content
10 contd	<ul style="list-style-type: none">• her volatile marriage to Ted Hughes• the popularity of ECT treatment• the political and social background of the early 1960s with fear of communism rife in America and the beginning of the Women’s Movement• 21st-century contextual reception – students may make personal comments relating to own perceptions of how texts present relationships affected by a lack of trust.

Please refer to the specific marking guidance on page 2 when applying this marking grid.

		A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
Level	Mark	Descriptor (A01, A02, A03)		
	0	No rewardable material		
Level 1	1–5	Recalls information <ul style="list-style-type: none"> 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. Little understanding of the writer’s/speaker’s crafting of the text. 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 <ul style="list-style-type: none"> 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 techniques. Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped. 		
Level 3	11–15	Clear understanding <ul style="list-style-type: none"> Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. Shows clear understanding of how meaning is shaped. Supports this with clear examples. 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 <ul style="list-style-type: none"> Applies analysis consistently and supports ideas with use of relevant examples. Language use is carefully chosen with appropriate use of concepts, methods and terminology. Structure of response is confident with some effective transitions. Demonstrates consistent understanding of how meaning is shaped. Able to explore the effects of linguistic and literary features and of the writer’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 <ul style="list-style-type: none"> 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. Shows discriminating application of writer’s/speaker’s linguistic and literary choices. Applies this to show the effects on shaping meaning. 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	<p>Encounters</p> <p><i>A Room with a View</i></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of strong emotion might include:</p> <ul style="list-style-type: none"> • Miss Bartlett’s initial encounter with the Emersons at Pension Bertolini – her horror at their lack of breeding; she refers to Mr Emerson as ‘ill-bred’ and ‘gross’ • Lucy’s encounter with Mr Emerson in Santa Croce after she has been abandoned by Miss Lavish – ‘she was conscious of some new idea and was not sure where it would lead her’ • Lucy’s encounter with George in Piazza Signoria when she faints, having witnessed a murder • encounter between Lucy and George in Chapter 6 when their kiss is interrupted by Miss Bartlett. <p>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • Forster’s irony – Pension Bertolini as a microcosm of English life • range of diverse characters to reveal differences in social class attitudes • use of symbolism and dualities, e.g. rooms and views, light and shadow, clothes v nudity, Christian v pagan, middle ages v renaissance, art v life <p>Students will be expected to comment on relevant contextual factors:</p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • Edwardian attitudes to social class and accepted standards of behaviour • attitudes to relationships (Lucy and Cecil v Lucy and George) • Forster’s own attitudes and values (encouraging empathy with characters that are enlightened and generous and encouraging antipathy for those who are narrow minded and prejudiced) • 21st-century contextual reception – students may make personal comments relating to own perceptions of how texts present encounters which provoke strong emotions. <p><i>The Bloody Chamber</i></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of strong emotion might include:</p> <ul style="list-style-type: none"> • instances from the many stories in this collection that feature young female protagonists who undergo highly emotional encounters, sometimes falling victim to patriarchal violence but more often challenging or even embracing it • emotions including fear, relief, sexual desire/lust etc. In the title story, a young bride encounters the reality of her husband’s sordid sexual tastes, then falls for a blind piano-tuner. Others include: <i>The Tiger’s Bride</i> – young heroine transformed by encounter with tiger; <i>Wolf</i> – Alice and Company of Wolves – both are variants on Red Riding Hood, in which the heroine encounters a variety of lupine antagonists • <i>Lady of the House of Love</i> involves a vampiric encounter • more lyrical encounter occurs in <i>The Erl-King</i>, in the form of the personified spirit of the forest.

Question Number	Indicative content
11 contd	<p>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • range of genres and styles (gothic, folk tale, lyric) • vast array of literary and linguistic features including vivid imagery, • unconventional syntax, tense switching, phonological effects, allusion, neologism, multiple narrative focalisations, direct address to the reader etc in order to capture strong emotions. <p>Students will be expected to comment on relevant contextual factors: Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • Carter’s complex relationship with feminism • postmodern dismantling of genre, form, and tradition • 21st-century contextual reception – students may make personal comments relating to own perceptions of how texts present encounters which provoke strong emotions. <p>Hamlet Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of strong emotion might include:</p> <ul style="list-style-type: none"> • Hamlet’s encounter with the ghost of his father provokes in Hamlet strong yearning for revenge on Claudius, revulsion against his mother and indeed all women. His inability to act on the ghost’s instructions will prompt depressive and even self-destructive feelings • Claudius encounters the realisation that Hamlet knows his guilt when the players perform <i>the Mousetrap</i> – this leads him to the chapel where he lamely confesses his crimes before God, a confession overheard by Hamlet • Hamlet’s final encounter with Ophelia has a disastrous outcome: the episode drives Ophelia to madness, and she eventually drowns herself. <p>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • conventions of tragedy as genre, e.g. catharsis produced via audience’s emotions of fear and pity etc. • use of rhetorical and syntactical and theatrical features indicative of strong emotion, including repetition, apostrophe, exclamation, rhetorical question, soliloquy etc. <p>Students will be expected to comment on relevant contextual factors: Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • renaissance theories of sin, justice and revenge • women’s status in society • Machiavellian ideas about power • 21st-century contextual reception – students may make personal comments relating to own perceptions of how texts present encounters which provoke strong emotions.

Question Number	Indicative content
11 contd	<p>Rock 'n' Roll</p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of strong emotion might include:</p> <ul style="list-style-type: none"> • several encounters that are more awakenings of the mind rather than confrontations with forces external to the self. Although Jan encounters the interrogator, and the fleeting encounter with the Pan or Syd Barrett-like figure of 'The Piper' serves as a metaphor for the strange seductive power of rock music, the characters more often encounter the realities of their situations through disaster and loss, of various kinds • from the broken record collection to the failed commune to the realisation of mortality to the breakdown of communist ideals, the characters are forced to face up to the shattering of political dreams and personal wellbeing, sustained only by a redeeming faith in the power of art – specifically rock 'n' roll music – to appeal emotionally to our true selves. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • Stoppard's use of complex literary devices such as the double perspective (Prague/Cambridge) • mythological and classical allusion • an episodic structure • host of rhetorical features as characters articulate, with great emotion, their ideals and confront their failure. <p>Students will be expected to comment on any relevant contextual factors:</p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • play's strongly autobiographical flavour • many references to modern history, specifically the decline and fall of communism between 1968-1990, and the impact of popular culture in social history • 21st-century contextual reception – students may make personal comments relating to own perceptions of how texts present encounters which provoke strong emotions. <p>The Waste Land and Other Poems</p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of strong emotion might include:</p> <ul style="list-style-type: none"> • any reference to the general 'setting', a tawdry post-WWI London, populated by automatons and zombies who seem incapable of feeling, e.g. Stetson, the crowd that flows over London Bridge. • several episodes in this poem produce strong feeling – revulsion and regret at sexual liaisons, e.g. 'Elizabeth and Leicester, Young Man Carbuncular, Hyacinth girl' etc • recollections of mental breakdowns, e.g. 'Margate sands, the blanking out of what happened in the Hyacinth Garden' • quest for water in part V produces despair, followed by the disbelief and awe when the cities explode and rain falls.

Question Number	Indicative content
11 contd	<p>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • Eliot’s use of range of modernist procedures, e.g. extravagant metaphor, cryptic allusion, unanticipated shifts in style, genre and register and language features (rhetorical and phonological) more generic features for capturing or provoking strong emotion, including repetition, apostrophe, exclamation, rhetorical question, alliteration, sibilance, metaphor, onomatopoeia etc. <p>Students will be expected to comment on relevant contextual factors: Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • post-WWI breakdown in social relations, loss of religious faith, new role of women in society • modernism as emerging style • 21st-century contextual reception – students may make personal comments relating to own perceptions of how texts present encounters which provoke strong emotions. <p><i>The New Penguin Book of Romantic Poetry</i> Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of strong emotion might include:</p> <ul style="list-style-type: none"> • pity and shock at the condition of the poor, e.g. Landon <i>The Factory</i>; Blake ‘<i>The Chimney Sweep</i>’; Yearsley <i>Poem on the Inhumanity of the Slave Trade</i>; Wordsworth’s various suffering old men • joyous inspiration in nature, e.g. Wordsworth <i>Daffodils</i>; Shelley <i>Ode to the Skylark</i> or lament at nature’s desecration, e.g. Clare <i>Lamentations of Round Oak Waters</i>; Burns <i>To a Mouse</i> • awe and/or fear in the face of the exotic or supernatural, e.g. Coleridge <i>Christabel</i> and <i>Kubla Khan</i>; Keats <i>La Belle Dame Sans Merci</i>; Blake <i>The Tyger</i> • sexual desire for, or mourning the loss of, a lover, e.g. Wordsworth <i>Lucy Poems</i>. <p>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • stylistically and generic diversity: narratives and lyrics, modernisms and archaisms, formal and free verse • use of rhetorical and syntactical and theatrical features indicative of strong emotion including repetition, apostrophe, exclamation, rhetorical question, alliteration, sibilance, metaphor, onomatopoeia etc. <p>Students will be expected to comment on relevant contextual factors: Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • Romantic period reaction to social protest movements expressing emotional outrage at slavery, factory conditions etc. • depiction of females, the poor and racialised others in distress, shaped by social expectations of race, class and gender • 21st-century contextual reception – students may make personal comments relating to own perceptions of how texts present encounters which provoke strong emotions.

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		A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
Level	Mark	Descriptor (A01, A02, A03)		
	0	No rewardable material		
Level 1	1-5	Recalls information <ul style="list-style-type: none"> 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. Little understanding of the writer's/speaker's crafting of the text. 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 <ul style="list-style-type: none"> 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 techniques. Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped. 		
Level 3	11-15	Clear understanding <ul style="list-style-type: none"> Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. Shows clear understanding of how meaning is shaped. Supports this with clear examples. 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 <ul style="list-style-type: none"> Applies analysis consistently and supports ideas with use of relevant examples. Language use is carefully chosen with appropriate use of concepts, methods and terminology. Structure of response is confident with some effective transitions. Demonstrates consistent understanding of how meaning is shaped. Able to explore the effects of linguistic and literary features and of the writer'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 <ul style="list-style-type: none"> 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. Shows discriminating application of writer's/speaker's linguistic and literary choices. Applies this to show the effects on shaping meaning. 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	<p>Crossing Boundaries</p> <p><i>Wide Sargasso Sea</i> Students will apply an integrated literary and linguistic method to their analysis. Examples of barriers might include:</p> <ul style="list-style-type: none"> • race, gender, colour, mental stability • as a female, Antoinette is manipulated by her brother and husband, has an arranged marriage and is removed from her home country • her psychological state is affected, causing her sanity to be questioned • colour and social status are obstacles to her achieving real friendship with Tia. <p>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • dual narratives • flashbacks, dreams and memories • symbolism • confusion of time sequence, ambiguity. <p>Students will be expected to comment on relevant contextual factors: Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • post-colonial setting • transition from slavery to emancipation • late 20th-century preoccupation with perception and interpretation of/interest in the Gothic genre • 21st-century contextual reception – students may make personal comments relating to own perceptions of how texts present characters or personae who are frustrated by the barriers they face. <p><i>Dracula</i> Students will apply an integrated literary and linguistic method to their analysis. Examples of barriers might include:</p> <ul style="list-style-type: none"> • gender, sexuality, social class, supernatural forces • physical and metaphorical obstacles, e.g. Harker’s entrapment in Dracula’s castle; the battle between freewill and determinism • Lucy and Mina both face gender obstacles but approach in opposite ways. <p>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • narrative oppositions • reality versus illusion • changing perspectives • letters, diary entries, journals • physical and psychological transformations. <p>Students will be expected to comment on relevant contextual factors: Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • gender issues in late 19th-century England • movement away from patriarchal dominance and female dependence • undermining of hierarchical, class-structured society • 21st-century contextual reception – students may make personal comments

Question Number	Indicative content
12 contd	<p>relating to own perceptions of how texts present characters or personae who are frustrated by the barriers they face.</p> <p><i>The Lowland</i> Students will apply an integrated literary and linguistic method to their analysis. Examples of barriers might include:</p> <ul style="list-style-type: none"> • Subash and Udayan both fight against cultural and familial traditions • Udayan refuses an arranged marriage and marries a woman his parents disapprove of; he actively breaks down barriers • Subash leaves the family home to study in the US and he rejects an arranged marriage • Gauri has to face a gender barrier in being an independent woman who seeks intellectual fulfilment • Bea faces cultural barriers when she visits the family home in Calcutta. <p>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • omniscient narrator gives the opportunity to move between different viewpoints of the characters • narrative line is chronological but embedded with lectures on history and politics • there is a shift in the narrative trajectory when Udayan is killed • the emphasis moves from the epic style to a narrower, more domestic focus on relationships. <p>Students will be expected to comment on relevant contextual factors: Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • the Naxalite movement in West Bengal in the 60s and background context of Partition in the 40s • Bengali Hindu customs and traditions • university life in Rhode Island • studies of philosophy and oceanography • 21st-century contextual reception – students may make personal comments relating to own perceptions of how texts present characters or personae who are frustrated by the barriers they face. <p><i>Twelfth Night</i> Students will apply an integrated literary and linguistic method to their analysis. Examples of barriers might include:</p> <ul style="list-style-type: none"> • gender, e.g. Viola in disguise so cannot reveal love for Orsino • social class (Malvolio’s social status an obstacle to his aspirations) • Olivia being unaware of Viola's female status, so her love is unrequited • Viola and Sebastian have to overcome the barrier of being outsiders in Illyria. <p>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • disguise, comic ambiguity • Malvolio gulled into appearing insane • dramatic irony, e.g. Viola conveys messages of love from Orsino to Olivia; device of the shipwreck causing characters to be displaced

Question Number	Indicative content
12 contd	<ul style="list-style-type: none"> • poetic speeches delivered by Viola to Olivia • comedic farcical effect of drunkenness and loss of control. <p>Students will be expected to comment on relevant contextual factors: Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • expectations of Elizabethan social comedy • conventions of a patriarchal society • changing perceptions of gender and social class • role reversal through cross-dressing • 21st-century contextual reception – students may make personal comments relating to own perceptions of how texts present characters or personae who are frustrated by the barriers they face. <p><i>Oleanna</i> Students will apply an integrated literary and linguistic method to their analysis. Examples of barriers might include:</p> <ul style="list-style-type: none"> • social and intellectual status • gender • cultural gap between Carol and John. <p>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • dialogues between John and Carol • teacher/student interaction • theatrical device of telephone calls to reveal John’s social circumstances • threats, e.g. Carol’s threat and John’s violence • ambiguity, e.g. gives audience the opportunity to make up their own minds. <p>Students will be expected to comment on relevant contextual factors: Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • opposing views of education and knowledge • John has relativist view, i.e. being aware of different viewpoints • Carol has dualist view, i.e. sees answers as right or wrong • 21st-century contextual reception – students may make personal comments relating to own perceptions of how texts present characters or personae who are frustrated by the barriers they face. <p><i>Goblin Market</i> Students will apply an integrated literary and linguistic method to their analysis. Examples of barriers might include:</p> <ul style="list-style-type: none"> • gender • sexuality • religious belief • conflict between personal relations and public concerns. <p>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • strong narrative voice • use of allegory • ambiguous presentation of females (Laura as fallen woman and Lizzie as

Question Number	Indicative content
12 contd	<p>subversively attempting to promote freedom for women)</p> <ul style="list-style-type: none"> • rich imagery, sensuous language. <p>Students will be expected to comment on relevant contextual factors: Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • Victorian attitudes to women (Madonna/whore syndrome) and firm religious beliefs • view of temptation • perceptions of female desire • male-dominated society <p>21st-century contextual reception – students may make personal comments relating to own perceptions of how texts present characters or personae who are frustrated by the barriers they face.</p> <p>North Students will apply an integrated literary and linguistic method to their analysis. Examples of barriers might include:</p> <ul style="list-style-type: none"> • heritage • filial duty • disorder and violence • religious intolerance. <p>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • poetic devices, e.g. figurative and evocative language • phonological effects • images of disorder and nightmare • references and allusions to the past. <p>Students will be expected to comment on relevant contextual factors: Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • political troubles in Northern Ireland • agricultural heritage and fascination with the land • Heaney’s relationship to the land and to his father • relevance of the past to the present • 21st-century contextual reception – students may make personal comments relating to own perceptions of how texts present characters or personae who are frustrated by the barriers they face.

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