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# Mark Scheme (Results)

Summer 2018

Pearson Edexcel GCE

In English Language (9ELO\_02)

Paper 2: Varieties in Language and Literature

edexcel 

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## General marking guidance

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

## Paper 2 Mark scheme

Question Number	Indicative content
1	<p data-bbox="314 342 727 367"><b>Society and the Individual</b></p> <p data-bbox="314 412 1449 441">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="314 479 596 508"><b>Contextual factors</b></p> <p data-bbox="314 517 1445 584">Any references the candidate makes to context must be relevant and appropriate to the question:</p> <ul data-bbox="320 589 1497 674" style="list-style-type: none"><li data-bbox="320 589 1497 645">• the purpose is to inform readers about shyness using both personal experience and wider research</li><li data-bbox="320 647 994 674">• assumed knowledge of self-help book industry</li></ul> <p data-bbox="314 707 799 736"><b>Linguistic and literary features :</b></p> <ul data-bbox="320 741 1505 1301" style="list-style-type: none"><li data-bbox="320 741 1385 770">• introductory sentence deploys alliteration and a play on 'growth' for impact</li><li data-bbox="320 775 1426 837">• use of fronted conjunctions to announce a key aspect of the argument against shyness as a problem needing to be cured</li><li data-bbox="320 842 1505 904">• establishing of authority: 'if I have learned one thing from exploring the lives of shy people'</li><li data-bbox="320 909 1398 938">• extensive use of comparison and metaphor to convey experience of shyness</li><li data-bbox="320 943 1474 972">• witty adaptation of stock phrases drawn from software developers and shop signs</li><li data-bbox="320 976 1422 1039">• syndetic listing of the ways in which the writer has learned to cope with social situations</li><li data-bbox="320 1043 834 1072">• use of parenthesis for comic effect</li><li data-bbox="320 1077 1115 1106">• incorporation of another voice to develop the argument</li><li data-bbox="320 1111 1469 1173">• use of present perfect and present perfect continuous verb formations to indicate long gestation process of his ideas</li><li data-bbox="320 1178 1054 1207">• sibilant antithesis of 'Some see it as ... others as ...'</li><li data-bbox="320 1211 1283 1240">• climactic antithesis articulates the author's key point about shyness</li><li data-bbox="320 1245 1505 1308">• structural movement from personal experience and local circumstances to the wider social pattern: 'Collectively, though, we still ...'</li></ul> <p data-bbox="314 1357 1453 1420">These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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

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

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
<b>Level 1</b>	1–4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses.</li> <li>• Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer's/speaker's craft.</li> <li>• Describes contextual factors. Has limited awareness of significance and influence of how texts are produced and received.</li> </ul>
<b>Level 2</b>	5–8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft.</li> <li>• Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.</li> </ul>
<b>Level 3</b>	9–12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>• Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transition. Clear use of terminology.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> </ul>
<b>Level 4</b>	13–16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>• Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> </ul>
<b>Level 5</b>	17–20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>• Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> </ul>

Question Number	Indicative content
2	<p data-bbox="300 264 528 293"><b>Love and Loss</b></p> <p data-bbox="300 338 1449 367">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="300 421 584 450"><b>Contextual factors</b></p> <p data-bbox="300 459 1417 524">Any reference the candidate makes to context must be relevant and appropriate to the question:</p> <ul data-bbox="300 526 1066 624" style="list-style-type: none"> <li data-bbox="300 526 1066 555">• the proximity of publication to the loss of Lewis' wife</li> <li data-bbox="300 560 762 589">• representation of gender roles</li> <li data-bbox="300 593 1007 624">• the influence of the writer's faith on his feelings.</li> </ul> <p data-bbox="300 663 783 692"><b>Linguistic and literary features :</b></p> <ul data-bbox="300 696 1495 1288" style="list-style-type: none"> <li data-bbox="300 696 1262 725">• tricolons to capture extensive effects of grief in paragraphs 1 and 4</li> <li data-bbox="300 730 1495 795">• multiple metaphors to convey the strangeness of the experience: 'drunk', 'blanket', 'furnace'</li> <li data-bbox="300 799 1417 864">• incorporation of spoken language features, e.g. repair: 'not so very much' and parenthetical comment: 'and there's another red-hot jab'</li> <li data-bbox="300 869 1114 898">• sequence of short sentences represent inner monologue</li> <li data-bbox="300 902 1034 931">• the elliptical imperative 'Come' is a self-reprimand</li> <li data-bbox="300 936 1238 965">• alliteration and consonance for stress: 'untidy ... dirty, disgusting'</li> <li data-bbox="300 969 970 999">• antithesis of 'for the real woman, a mere doll'</li> <li data-bbox="300 1003 464 1032">• syndetic</li> <li data-bbox="300 1037 799 1066">• listing of his wife's vital qualities</li> <li data-bbox="300 1070 1310 1099">• exclamative sentence to suggest her vitality and intellectual sharpness</li> <li data-bbox="300 1104 1449 1169">• parenthetical interrogative serves to partially repair the unwarranted certainty of the preceding declarative</li> <li data-bbox="300 1173 1453 1238">• increasingly perplexed tone generated by multiple interrogatives pondering God's absence</li> <li data-bbox="300 1243 1495 1288">• rhetorical patterning in final paragraph: antithesis of God being present and absent; syllepsis of 'seeming' to refer to assumptions that God is protective and neglectful.</li> </ul> <p data-bbox="300 1357 1417 1453">These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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<b>Level 2</b>	5–8	<b>General understanding</b> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft.</li> <li>• Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.</li> </ul>
<b>Level 3</b>	9–12	<b>Clear relevant application</b> <ul style="list-style-type: none"> <li>• Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transition. Clear use of terminology.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> </ul>
<b>Level 4</b>	13–16	<b>Discriminating controlled application</b> <ul style="list-style-type: none"> <li>• Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> </ul>
<b>Level 5</b>	17–20	<b>Critical evaluative application</b> <ul style="list-style-type: none"> <li>• Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> </ul>

Question Number	Indicative content
3	<p data-bbox="284 275 454 304"><b>Encounters</b></p> <p data-bbox="284 309 1430 338">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="284 383 564 412"><b>Contextual factors</b></p> <p data-bbox="284 416 1434 481">Any reference the candidate makes to context must be relevant and appropriate to the question:</p> <ul data-bbox="284 486 1465 613" style="list-style-type: none"> <li data-bbox="284 486 1078 515">• personal anecdote, appropriate to the genre of memoir</li> <li data-bbox="284 519 1430 548">• the content reflects the popular culture of the 1960s and its impact on teenagers</li> <li data-bbox="284 553 1465 613">• references to parents and their different tastes and behaviours suggestive of rite of passage narrative.</li> </ul> <p data-bbox="284 674 772 703"><b>Linguistic and literary features :</b></p> <ul data-bbox="284 707 1445 1547" style="list-style-type: none"> <li data-bbox="284 707 1445 772">• use of present tense to attempt to recreate the immediacy of the initial encounter and the voice of her ten-year-old self</li> <li data-bbox="284 777 1410 842">• short declaratives in the introduction, to capture excitement and puzzlement of encountering objects for the first time</li> <li data-bbox="284 846 1273 875">• multiple use of simile and metaphor, to render the unfamiliar familiar</li> <li data-bbox="284 880 1410 945">• short sentences and ellipsis to capture the shock of encounter: 'No warning. No introduction. Straight into the room.'</li> <li data-bbox="284 949 1193 978">• use of italics to represent the writer's interpretation of the song</li> <li data-bbox="284 983 1394 1048">• parenthetical comment: 'me, his girlfriend' to convey the extent of her instant infatuation</li> <li data-bbox="284 1052 1410 1117">• metaphor of intoxication to reveal the extent of the encounter's transformative power</li> <li data-bbox="284 1122 1394 1187">• semantic field of the body to capture, literally and metaphorically, the physical effects of the encounter: 'pierces my heart', 'I ache to tell him'</li> <li data-bbox="284 1191 1434 1256">• vividness of memory of the journey home suggests the heightened sensory state persists</li> <li data-bbox="284 1261 1434 1326">• antithetical constructions comparing Dad's 'scary' voice to John Lennon's and her own</li> <li data-bbox="284 1330 1059 1359">• exclamatory sentence to convey epiphany: 'That's it!'</li> <li data-bbox="284 1364 1394 1429">• fronted conjunction 'But today ...' to indicate that the walk home has altered in significance</li> <li data-bbox="284 1433 1355 1462">• possible symbolism of crushing pink blossom underfoot – end of childhood?</li> </ul> <p data-bbox="284 1585 1422 1650">These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.</p>



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4	<p data-bbox="292 277 603 304"><b>Crossing Boundaries</b></p> <p data-bbox="292 315 1437 342">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="292 389 571 416"><b>Contextual factors</b></p> <p data-bbox="292 427 1230 490">Any reference the candidate makes to context must be relevant and appropriate to the question:</p> <ul data-bbox="292 495 1342 551" style="list-style-type: none"> <li data-bbox="292 495 1134 521">• contexts of Cold War politics in eastern and central Europe</li> <li data-bbox="292 524 1342 551">• comparative potential of European languages to express personal identity.</li> </ul> <p data-bbox="292 589 778 616"><b>Linguistic and literary features :</b></p> <ul data-bbox="292 620 1453 1240" style="list-style-type: none"> <li data-bbox="292 620 1433 683">• use of tricolon structures in introductory paragraph to establish the extent of her passion for writing</li> <li data-bbox="292 685 1422 748">• language choices to convey love of Czech and rejection of Russian and German: antithetical syntax, lexical choice, metaphor</li> <li data-bbox="292 750 1410 813">• contrast of language spoken at home and that spoken once the border into the public world is crossed</li> <li data-bbox="292 815 1034 842">• metaphorical use of English as a rescuer, as a seed</li> <li data-bbox="292 844 1326 907">• use of adverbs to trace the developing influence of English in her writing: 'quickly', 'gradually', 'suddenly'</li> <li data-bbox="292 909 1209 936">• rhetorical interrogative suggesting possibility of authorial rebirth</li> <li data-bbox="292 938 900 965">• tricolon to reveal the writer's inner voices</li> <li data-bbox="292 967 1453 1030">• use of delayed main verb to capture the awkward revelation of her identity by the anonymous caller</li> <li data-bbox="292 1032 1337 1095">• inverted narrative structure tracks the contrasting pathways of father and daughter</li> <li data-bbox="292 1097 1374 1124">• syndetic list to suggest the long process of accepting the story of her origins</li> <li data-bbox="292 1126 1453 1189">• antithesis of the many years researching and the immediate sensing of the story's truth</li> <li data-bbox="292 1191 1433 1218">• concluding tricolon describing English picks up on key themes of her life journey.</li> </ul> <p data-bbox="292 1279 1401 1373">These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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Question Number	Indicative content
5	<p><b>Society and the Individual</b>  Texts should be selected from:  ANCHOR: <i>The Great Gatsby</i> <b>and/or</b> <i>Great Expectations</i>  Other texts:  FICTION: <i>The Bone People</i>  DRAMA: <i>Othello</i> <b>or</b> <i>A Raisin in the Sun</i>  POETRY: <i>The Wife of Bath's Prologue and Tale</i> <b>or</b> <i>The Whitsun Weddings</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis. Candidates will be expected to identify a range of examples where change is observed or experienced. They will identify connections between texts in terms of similarities and differences in the changes analysed.</p> <p><b>Relevant examples of change that is observed or experienced might include:</b></p> <p><i>Great Expectations</i>: Pip's experience of moving from the moribund marshes to dynamic, expanding London; Joe as a measure of the changes that happen in Pip's life; Miss Havisham's response to change from her position of willful stasis; the change in Magwitch as the only truly self-made man</p> <p><i>The Great Gatsby</i>: Gatsby's many transformations, from remote origins to West Egg via the First World War and Oxford; Nick's parallel journey from obscure mid-west to centre of America's power; Tom and East Egg as unchanging; the power of love to create change; Myrtle's hopes of changing her life, others changed by her death</p> <p><i>The Bone People</i>: Kerewin's lottery win elevates her socially but is the cause of her estrangement from her family; Simon's arrival and the changes it sets in train; Joe's change from liberty to imprisonment; spiritual awakening; each of the principal characters is changed when they embrace reconciliation</p> <p><i>Othello</i>: Othello's linguistic and literal deterioration; his changing attitude to Desdemona under Iago's malign influence; reputation of Cassio and fortune of Roderigo ruined by Iago's scheming; sudden transition from war to peace effects changes in several characters; Emilia's altered attitude to Iago; the changes in Desdemona that Brabantio and Othello believe they observe</p> <p><i>A Raisin in the Sun</i>: Beneatha's choice of suitor, choosing Asagai over George, and her understanding of the changes this will create in her life; Walter on the prospect of having money, his discovery of his African heritage; Mama's craving for change fulfilled; Beneatha's education and her work to create social change</p> <p><i>The Wife of Bath's Prologue and Tale</i>: The Prologue articulates the Wife's ability to adapt to and control her bourgeois and clerical husbands, accruing more power than typical for a woman of her time; the Tale amounts to a fantasy of social mobility, as the hag, a version of the middle-class Wife, gains access into the aristocratic world of the Knight through marriage</p> <p><i>The Whitsun Weddings</i>: 'MCMXIV' measures post-war austerity and gloom against the pre-First World War ideal of innocent contentment; transience and the changing nature of relationships between individuals and communities in e.g. 'Ambulances', 'Toads Revisited', 'Mr Bleaney'.</p>

5 contd

**Candidates will be expected to identify and comment on literary and linguistic techniques and make connections between texts such as:**

*The Great Gatsby*: first person unreliable narrator; Nick's literary pretensions, which may shape his narrative; drunken dream sequence alluding to homosexual liaison; extensive use of symbolism and imagery

*Great Expectations*: first person narrative and the changes in Pip's voice; symbolism of animals to suggest status change and social difference; vivid descriptions of settings to emphasise change of scene; generic conflation of Realism and Gothic; satirical aspect of the novel as a comment on changing society

*The Bone People*: linguistic alternations between English and Maori; imagery of homes and towers that signify change, as does the Bush; Kerewin's voice changed by her use of hallucinogenic drugs, lending the writing a surreal quality; relationship between speech/voice and power

*Othello*: Iago's use of soliloquy to announce the changes he wishes to bring about; changes in Othello's language when under stress; manipulation of blank verse and prose, figurative language and rhetorical features

*A Raisin in the Sun*: change in Walter's voice after confronting Lindner; expression of dreams and hopes of change; use of stage directions and staging; use of humour and physical comedy to change the tone of what seems like a looming tragedy; use of dialect

*The Wife of Bath's Prologue and Tale*: point of view of the Wife as first person narrator, then omniscient narration in the Tale; extensive use of rhetorical features of argument and persuasion; extensive use of metaphor and simile to support her description of changes in her own life and in those of the characters in her Tale

*The Whitsun Weddings*: use of various poetic techniques to convey responses to change including: poetic structures e.g. stanzaic regularity, colloquial language, tone of frustration/resignation, prominent use of phonological effects.

**Candidates will be expected to comment on any relevant contextual factors.**

Any reference the candidate makes to context must be relevant and appropriate to the question:

*The Great Gatsby*: 1920s and post-war decadence/hedonism; the American Dream and commodity capitalism; contrast of wealth and poverty; changing status of women in society; racist ideologies espoused by Tom; rise of Gatsby and Wolfsheim as an index of changing values

*Great Expectations*: 19th century ideas about fate and free will; the criminal personality and its punishment; changing ideas about social mobility and the self-made man; different social values in countryside and city

**5 contd**

*The Bone People*: New Zealand as a complex site of miscegenated identities; differing attitudes to property, domesticity, and familial violence between the different communities; environments as shapers of character: tower, hut, bush

*Othello*: the separate spheres of the sexes, especially the power attributed to fathers and husbands, and Desdemona and Emilia's challenges to it; Queen Elizabeth I's Royal Proclamations on Africans in England as an aspect of the growing mood of hostility to Africans in London; changing status of, and attitudes towards, the Ottoman Empire

*A Raisin in the Sun*: lack of opportunity for many African-Americans in mid-20th century United States; the beginning of the Civil Rights movement, of which Beneatha is an early supporter; growing importance of pan-Africanism

*The Wife of Bath's Prologue and Tale*: the role of women in the late Middle Ages, female dominance and anti-feminist tracts; the power of the Church and challenges to it; the chivalric code and ideas of nobility

*The Whitsun Weddings*: the notion of everyday life as a suitable subject for poetry; Larkin's sense of England's degeneration post-Second World War; working and lower-middle class attitudes and values in an age of austerity.

These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.

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

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3	AO4 = bullet point 4
Level	Mark	Descriptor (AO1, AO2, AO3, AO4)			
	0	No rewardable material.			
Level 1	1–6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses.</li> <li>• Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer's/speaker's craft.</li> <li>• Limited reference to contextual factors. Has limited awareness of significance and influence of how texts are produced and received.</li> <li>• Approaches texts as separate entities.</li> </ul>			
Level 2	7–12	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft.</li> <li>• Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received.</li> <li>• Gives obvious similarities and/or differences. Makes general links between the texts.</li> </ul>			
Level 3	13–18	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>• Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> <li>• Identifies relevant connections between texts. Develops an integrated connective approach.</li> </ul>			
Level 4	19–24	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>• Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> <li>• Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis.</li> </ul>			
Level 5	25–30	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>• Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> <li>• Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification.</li> </ul>			

Question Number	Indicative content
6	<p><b>Love and Loss</b></p> <p>Texts should be selected from:  ANCHOR: <i>A Single Man</i> <b>and/or</b> <i>Tess of the D'Urbervilles</i>  Other texts:  FICTION: <i>Enduring Love</i>  DRAMA: <i>Much Ado About Nothing</i> <b>or</b> <i>Betrayal</i>  POETRY: <i>Metaphysical Poetry</i> <b>or</b> <i>Sylvia Plath Selected Poems</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis. Candidates will be expected to identify a range of examples where feelings of love and loss are shaped by the past. They will identify connections between texts in terms of similarities and differences in the feelings of love and loss analysed.</p> <p><b>Relevant examples of feelings of love and loss influenced by the past might include:</b></p> <p><i>A Single Man</i>: George's loss of Jim in the recent past shapes all the events of the novel; his expatriate British identity as an aspect of his relationship with Charley; his visit to the hospital to visit a dying ex-lover of Jim</p> <p><i>Tess of the D'Urbervilles</i>: Jack Durbeyfield's reliance on his family's past glory to make up for their present shortcomings sets Tess' tragedy in motion, and haunts the relationships she tries to form; Angel's reappearance after being seemingly confined to Tess' past; Tess' attempt to permanently confine Alec to the past by killing him in the apt settings of ancient woods in the New Forest and at Stonehenge</p> <p><i>Enduring Love</i>: Joe's failure to put the balloon incident behind him impacts on his relationship with Clarissa; his reading of 19th century science and fiction in the London Library shapes his thinking about love, as does Clarissa's reading of Keats; Jed prompts in Joe a feeling of a past he has lost in being with Clarissa</p> <p><i>Much Ado About Nothing</i>: Don John's long feud against his half-brother Don Pedro has a significant effect on several relationships; Beatrice's revelation that she and Benedick have a history; Benedick renounces his past pronouncements on women to be with her</p> <p><i>Betrayal</i>: the play's plot turns on how present relationships are built on past betrayals between Jerry, Emma, Robert; the importance of Yeats, a poet of the early 20th century, in Jerry and Robert's friendship, as a measure of their declining idealism about love; Emma's previous relationships affect her marriage and subsequent affairs</p> <p><i>Metaphysical Poetry</i>: meditations on the passing of time, and the influence of past experience on the present self: Phillips, 'To my Excellent Friend, Lucasia'; Herbert, 'The Forerunners'; Donne, 'The Anniversary'; past relationships with God and changes to it in the present and future: Donne, 'Batter my Heart'; Herbert, 'Redemption'; 'Jordan II'; elegiac memory: Cherbury, 'Elegy Over a Tomb'</p> <p><i>Sylvia Plath Selected Poems</i>: association of men with powerful figures from the past: 'Daddy'; 'Little Fugue'; the present self vs the past self: 'Mirror'; 'The Spinster'; 'Face Lift'; personal memory: 'The Babysitters'; children valued for not being burdened by the past: 'You're'; 'Morning Song'.</p>



6 contd

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

*Single Man*: unusual narrative perspective with the voice of the protagonist in the third person; present tense narrative voice with some flashbacks

*Tess of the D'Urbervilles*: use of third person omniscient narrator; dialogue to reveal character; predominance of figurative language; symbolism and setting associated with the past; use of dialect

*Widening Love*: first person narrative from the point of view of Joe with one chapter devoted to Clarissa's point of view, the effect of which is to suggest that Joe is an unreliable narrator; use of letter and appendix to highlight the influence of past on present

*Much Ado About Nothing*: expository dialogue to reveal Don John's long feud with his brother; Beatrice's use of figurative language to hint at her past relationship with Benedick; Leonato's use of apostrophe, ellipsis, exclamation in regretting his daughter's birth and upbringing following the wedding revelations

*Betrayal*: reverse chronology; economic dialogue aids characters' hidden emotions and veiled motivations; allusions to romanticism of Yeats to indicate the discrepancy between romantic ideals and present reality

*Metaphysical Poetry*: influence of the past conveyed by a variety of poetic techniques including: strong, sensuous style and imagery; paradoxes, ironies, importance of wit and satire; the varied tone of religious poems in which past sin gives way to present contrition

*Sylvia Plath Selected Poems*: attitudes to the influence of the past conveyed by a variety of poetic techniques including: diversity of form; direct and veiled historical allusions; extravagant metaphor; significance of phonological features.

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**6 contd**

**Candidates will be expected to comment on any relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question:**

*A Single Man*: background of changing attitudes in 1960s Southern California; changing attitudes to homosexual love and to mortality; consumerism; the prospect of imminent nuclear catastrophe

*Tess of the D'Urbervilles*: the socio-historical context of the long depression of the 1870s; the destruction of traditional ways of life; attitudes to women and sexuality

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

*Much Ado About Nothing*: patriarchal society; attitudes to love, gender and sexuality; implications of anxiety about the erosion of the accepted social order

*Betrayal*: autobiographical element; background of permissive 1970s society; changing social class values

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

*Sylvia Plath Selected Poems*: autobiographical influences, especially relationships with father, husband and children; use of myth and legend; associations with the 'Confessional' school of poets.

These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.

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<b>Level 2</b>	7–12	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft.</li> <li>• Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received.</li> <li>• Gives obvious similarities and/or differences. Makes general links between the texts.</li> </ul>			
<b>Level 3</b>	13–18	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>• Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> <li>• Identifies relevant connections between texts. Develops an integrated connective approach.</li> </ul>			
<b>Level 4</b>	19–24	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>• Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> <li>• Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis.</li> </ul>			
<b>Level 5</b>	25–30	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>• Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> <li>• Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification.</li> </ul>			

Question Number	Indicative content
7	<p><b>Encounters</b></p> <p>Texts should be selected from:  ANCHOR: <i>A Room with a View</i> <b>and/or</b> <i>Wuthering Heights</i></p> <p>Other texts:</p> <p>FICTION: <i>The Bloody Chamber</i>  DRAMA: <i>Hamlet</i> <b>or</b> <i>Rock 'N' Roll</i>  POETRY: <i>The Waste Land and Other Poems</i> <b>or</b> <i>The New Penguin Book of Romantic Poetry</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis. Candidates will be expected to identify a range of examples where encounters are difficult to interpret. They will identify connections between texts in terms of similarities and differences in the encounters analysed.</p> <p><b>Relevant examples of difficult-to-interpret encounters might include:</b></p> <p><i>A Room with a View</i>: George Emerson presented as alluringly mysterious, e.g. the question mark left in his hotel room; his comparison to a Greek statue in opposition to Cecil as a gothic statue; Lucy's imaginary encounter with him in fantastical form on the ceiling of the Sistine Chapel; Cecil's difficulty in interpreting and understanding Lucy</p> <p><i>Wuthering Heights</i>: Lockwood has difficulty in interpreting much of what he sees, e.g. Cathy II as Mrs Heathcliff, his misunderstanding of the heartbreak he caused before retreating to Yorkshire, making his narration unreliable; characters cannot understand the ghost's purposes; Cathy II's misreading of her first encounter with Heathcliff on the moors; Heathcliff's first arrival at Wuthering Heights</p> <p><i>The Bloody Chamber</i>: Encounters between humans, beasts and spiritual forces lead to mystery and confusion in several stories e.g. the heroine's slow realisation that the Erl King's pets are former prisoners/lovers; the 'Bluebeard' figure remains inscrutable to his young bride; the virgin soldier struggles to make sense of the house in which the Lady of the House of Love awaits him; the encounter of Count, Countess and child in 'The Snow Child' is open to multiple interpretations</p> <p><i>Rock 'N' Roll</i>: Jan's encounter with the changed values in his homeland begins with the examination of his luggage, an early, misunderstood sign of the danger he is in; the dinner party discussion with Lenka on the post-1968 deterioration of Czech freedom is misunderstood by Jan, who returns anyway; encounters with Pan seem to signify the pagan power of music as a force for resistance and rebellion, but also, given association with Syd Barrett, likelihood of early death</p> <p><i>Hamlet</i>: the Ghost's demands are somewhat vague; those who encounter Hamlet in his 'antic disposition' find his behaviour and words difficult to interpret; Ophelia's actions and words prompt confusion in the 'Gentleman' who reports his encounter with her</p>

**7 contd**

*The Waste Land and Other Poems*: multiple instances of perplexing encounters, including that with the hyacinth girl, which causes failure of sight and speech; with Stetson on London Bridge, bizarre because it takes place millennia after the battle of Mylae where their first encounter occurred; the fortune told by Madame Sosostris; the identity of 'the third who walks always beside you'

*The New Penguin Book of Romantic Poetry*: Wordsworth's poems of encounter typically include moments of paralysis and confusion in the face of excessive inscrutability, e.g. with the Blind Beggar in the *Prelude*, or the uncanny leech gatherer in 'Resolution and Independence'; the various uses of the sublime, to convey the experience of encountering something that overwhelms the rational mind; the Ancient Mariner as mysterious archetype, his unfathomable power of speech, his hold over the wedding guest.

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

*A Room with a View*: use of figurative language, extensive symbolism to capture complex encounters; third-person omniscient narrative; metanarrative technique of George and Lucy choosing to interpret Miss Lavish's portrait of lovers in Italy as versions of themselves

*Wuthering Heights*: the structural features of narrative: dual first person unreliable narrators, complex use of prolepsis/analepsis to disrupt smooth flow of narrative and to capture complexities of character formation and perception; Gothic elements to add inscrutability and obscurity; rhetorical features to create moments of heightened emotion and dramatic climaxes

*Hamlet*: puns, wordplay, elaborate metaphors to convey 'antic disposition'; use of soliloquy and asides; contrasting use of blank verse and prose to increase/reduce tension; 'play within a play' and the issue of its interpretation

*Rock 'N' Roll*: Jan's longer rhetorical speeches about the political system demonstrate his changing interpretations of socialism and freedom; gendered language to show misunderstanding of wife's situation; use of coded language by members of the underground movement to prevent interpretation by state spies

*The Bloody Chamber*: narrative strategies include unreliable first person narrative perspective; varied syntax to indicate the dramatic nature of encounters with unusual or inscrutable forces and creatures; metaphor and simile to capture these encounters

*The Waste Land and Other Poems*: significant phonological features are used to vary tone and mood; deliberate use of line breaks to signal shifts in time/place or an encounter which defies simple explanation; foregrounding of adverbs and conjunctions for emphasis; interrogatives to capture failure of interpretation

*The New Penguin Book of Romantic Poetry*: the use of verse forms, poetic techniques and other rhetorical features to capture or highlight strange or confusing encounters; first person lyric and narrative voices; use of medievalism and archaism to enhance mystery.

**7 contd**

**Candidates will be expected to comment on any relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. References may include:

*A Room with a View*: implied social criticism of middle-class snobbery; class conflict and social conventions of Edwardian society; narrow-minded/traditional v open-minded/modern views of life

*Wuthering Heights*: intergenerational attitudes to societal issues such as gender, race and class; the use of the Gothic genre to capture barbaric attitudes in a modern world; use of setting e.g. the different significance of the moors to the different characters

*The Bloody Chamber*: encounters relating to gender and sexuality, with strong emphasis on transformation; the adaptations of well-known folk and fairy tales; post-modern narrative structures

*Hamlet*: religious beliefs in relation to supernatural encounters; attitudes to kingship and succession; changed post-Reformation attitudes to sin, death, destiny, revenge

*Rock 'N' Roll*: the legacy of rock and roll bands in the emergence of the socialist movement in Czechoslovakia; references to governmental records detailing the past activities of radicals; the writer's political commitments and personal biography

*The Waste Land and Other Poems*: changing circumstances of post-First World War society; a significant amount of intertextuality; relevant biographical contexts

*The New Penguin Book of Romantic Poetry*: historical contexts relating to changing political and social orders; new ideas about the meaning of nature e.g. the enclosure of once common lands; new attitudes to democracy and individualism.

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Level 2	7–12	<b>General understanding</b> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft.</li> <li>• Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received.</li> <li>• Gives obvious similarities and/or differences. Makes general links between the texts.</li> </ul>			
Level 3	13–18	<b>Clear relevant application</b> <ul style="list-style-type: none"> <li>• Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transition. Clear use of terminology.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> <li>• Identifies relevant connections between texts. Develops an integrated connective approach.</li> </ul>			
Level 4	19–24	<b>Discriminating controlled application</b> <ul style="list-style-type: none"> <li>• Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> <li>• Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis.</li> </ul>			
Level 5	25–30	<b>Critical evaluative application</b> <ul style="list-style-type: none"> <li>• Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> <li>• Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification.</li> </ul>			

Question Number	Indicative content
8	<p><b>Crossing Boundaries</b></p> <p>Texts should be selected from:</p> <p>ANCHOR: <i>Wide Sargasso Sea</i> <b>and/or</b> <i>Dracula</i></p> <p>Other texts:</p> <p>FICTION: <i>The Lowland</i></p> <p>DRAMA: <i>Twelfth Night</i> <b>or</b> <i>Oleanna</i></p> <p>POETRY: <i>Goblin Market</i>, <i>The Prince's Progress</i>, <i>and Other Poems</i> <b>or</b> <i>North</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis. Candidates will be expected to identify a range of examples where danger or opportunity after a boundary is crossed. They will identify connections between texts in terms of similarities and differences in the consequences.</p> <p><b>Relevant examples of danger or opportunity might include:</b></p> <p><i>Wide Sargasso Sea</i>: slippage between sanity and loss of mental control endangers Antoinette, just as it did her mother; the resort to Christophine's magic potion leads to danger as her husband sleeps with the servant; the move to England profoundly endangers her physical and mental security; the opportunities and dangers in marriage</p> <p><i>Dracula</i>: the anticipated opportunity prompting Jonathan's journey to Transylvania turns out to be fraught with danger; Mina leaving the house in the night to walk along the cliffs and the symbolic significance of these settings; Seward's blood crosses the boundary into Lucy's body, representing symbolic opportunity and danger</p> <p><i>The Lowland</i>: Subdhash courts danger when he breaks into the golf club, suffering a beating for his criminal crossing of this border; Gauti moves to America to enhance her opportunities but endangers her emotional life by abandoning her daughter to Subdhash so she can pursue studies; Subdhash's return to India</p> <p><i>Twelfth Night</i>: Viola's spatial and gendered boundary crossing brings danger and opportunity; Malvolio's opportunistic courting of Olivia brings him into great danger; Maria marrying Sir Toby endangers her happiness due to his refusal to reform</p> <p><i>Oleanna</i>: the prospect of tenure brings opportunity for John, e.g. moving house; Carol's sense of education as both opportunity and danger, due to the prejudice she has had to overcome to be accepted in the University; the blocking of Carol's exit from his office will bring great danger to John's career</p> <p><i>Goblin Market</i>, <i>The Prince's Progress</i>, <i>and Other Poems</i>: crossing the boundary separating the safe domestic sphere and the perilous marketplace seems like opportunity to Laura, but danger to Lizzie; the goblin men invade Lizzie's body when they try to force-feed her their fruit; the crossing of social boundaries in 'Cousin Kate'</p> <p><i>North</i>: the bog poems involve multiple crossings of the boundary between the surface earth and a sub-terrain, to reveal discrepancies and continuities between Ireland's ancient past and its troubled present; the Viking poems, such as 'Strange Fruit', imagine the borders crossed when 'geography and trade' expand; 'Hercules and Anteus' uses Greek mythology as an allegory for the danger posed to Ireland by the English, with further cross-cultural references, e.g. to Sitting Bull.</p>



8 contd

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

*Wide Sargasso Sea*: first person intradiegetic narrative with some shift of point of view to Daniel in Part 2; intertextuality with *Jane Eyre*, a tale of opportunity and danger; the blurring of past and present, which intensifies the dangers faced by Antoinette/Bertha

*Dracula*: fragmented narrative in multiple genres allowing for variety of perspectives; Stoker employs evocative descriptive writing, metaphor and melodrama to convey both danger and opportunity

*The Lowland*: an epic narrative spanning three generations with evocative descriptions of locations and settings, contrasts and oppositions; shifts in tone and mood from epic to mundane to convey a variety of opportunities and risks

*Twelfth Night*: the vivid depiction of the shipwreck, asides and soliloquies emphasise dangers, hopes, opportunities; the confessional tone and the use of prose to lower tension contrasted with more theatrical and dramatic moments

*Oleanna*: the dialogue between Carol and John illustrates the shifting power relationship; naturalistic style

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

*North*: opportunities and dangers for Ireland present and past are conveyed by poetic techniques including use of compound words, dialect words, onomatopoeia, allusion; images of disorder, nightmare, violence and instability.

**Candidates will be expected to comment on any relevant contextual factors.**

Any reference the candidate makes to context must be relevant and appropriate to the question:

*Wide Sargasso Sea*: the consequences of an inbred, decadent expatriate society; slave mythologies and superstitions; the oppressive patriarchal and racially unequal societies; illusory opportunities for newly-freed slaves

*Dracula*: the movement away from patriarchal dominance to female emancipation; technological innovation and the questioning of gender roles; Dracula's racial identity as a foreign 'other'

*The Lowland*: the Naxalite cause in West Bengal as a response to cultural and religious divisions; immigration and cultural expectations; USA as the land of opportunity

*Twelfth Night*: the crossing of class boundaries; gender in Elizabethan patriarchal society; changing reactions over time of theatre audiences to the gulling of Malvolio and the comic treatment of 'madness'

**8 contd**

*Oleanna*: the loss of economic and social privileges accorded to male-dominated professions; conflicting audience sympathies towards the suffering of the characters; the politics of higher education in the USA

*Goblin Market, The Prince's Progress, and Other Poems*: moral ambiguities towards female suffering reflecting those in Victorian society and literary traditions; transgression of Victorian social mores; colonial trade and the opportunities and dangers it brings

*North*: political and religious issues including the Troubles and segregation of communities in Northern Ireland; wide range of allusions to personal memories, rites of passage, ceremonies and links with the past, e.g. recent bog body discoveries as stimulus to examination of opportunities and dangers in both primitive society and contemporary Ireland.

These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.

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Level 1	1–6	<b>Descriptive</b> <ul style="list-style-type: none"> <li>• Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses.</li> <li>• Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer's/speaker's craft.</li> <li>• Limited reference to contextual factors. Has limited awareness of significance and influence of how texts are produced and received.</li> <li>• Approaches texts as separate entities.</li> </ul>			
Level 2	7–12	<b>General understanding</b> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft.</li> <li>• Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received.</li> <li>• Gives obvious similarities and/or differences. Makes general links between the texts.</li> </ul>			
Level 3	13–18	<b>Clear relevant application</b> <ul style="list-style-type: none"> <li>• Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transition. Clear use of terminology.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> <li>• Identifies relevant connections between texts. Develops an integrated connective approach.</li> </ul>			
Level 4	19–24	<b>Discriminating controlled application</b> <ul style="list-style-type: none"> <li>• Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> <li>• Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis.</li> </ul>			
Level 5	25–30	<b>Critical evaluative application</b> <ul style="list-style-type: none"> <li>• Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> <li>• Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification.</li> </ul>			

