



# Mark Scheme (Results)

Summer 2022

Pearson Edexcel GCE Advanced Subsidiary  
In English Language and Literature (9EL0)  
Paper 2: Varieties in Language and Literature

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Summer 2022

Question Paper Log Number P70733RA

Publications Code 9ELO\_02\_2206\_MS

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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 penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed out work should be marked **unless** the candidate has replaced it with an alternative response.

## Specific Marking Guidance

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

- examiners should first decide which descriptor most closely matches the answer and place it in that level
- the mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level
- in cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points
- examiners of Advanced GCE English should remember that all Assessment Objectives within a level are equally weighed. They must consider this when making their judgements
- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors

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

**MARK SCHEME FOR SECTION A, QUESTIONS 1–4**

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

AO1 = bullet point 1      AO2 = bullet point 2      AO3 = bullet point 3		
Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
<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
1	<p><b>Society and the Individual</b> Candidates will apply an integrated linguistic and literary method to their analysis.</p> <p><b>Contextual factors</b> Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• increasing awareness of the extent of environmental catastrophe and the activism of young people in campaigning for change</li> <li>• the roles played by individuals and groups in shaping opinions on the natural world, e.g. Greta Thunberg, the fossil-fuel industry.</li> </ul> <p><b>Linguistic and literary features</b></p> <ul style="list-style-type: none"> <li>• present tense to give impression of events unfolding in real time</li> <li>• elliptical grammar to suggest spontaneous ideas, typical of diary form, e.g. 'The noise, the images, the insane demands'</li> <li>• other features suggest the diaries have been edited for the audience, e.g. the revelation of his connection with Greta Thunberg is calculated to inform a wider readership</li> <li>• pathetic fallacy to reflect the child's enjoyment of nature, e.g. 'A breeze is blowing gently'</li> <li>• contrast of gentle breeze with the internal 'surge' of anger at the mother's intervention</li> <li>• ambivalent use of light imagery, e.g. 'A light goes out', 'the conker shines', 'his eyes dare to shine', 'the glow of a milk-white screen'</li> <li>• rhetorical question to capture indignation, e.g. 'What's so wrong with a conker?'</li> <li>• extended list of further questions, indicative of the author's urgent desire for explanations, and perhaps also of the author's inexperience in the fields of economics and politics</li> <li>• anaphora for emphasis, e.g. 'this fear, this disconnect'; 'Perhaps this is not enough. Perhaps there is another way'</li> <li>• parallel syntax, e.g. 'I don't want praise anymore, I want action'</li> <li>• tricolon to capture extent of excitement, e.g. 'It's amazing, energising and exciting.'</li> </ul> <p>These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different linguistic and literary approaches.</p>

Question Number	Indicative Content
2	<p data-bbox="352 232 568 259"><b>Love and Loss</b></p> <p data-bbox="352 264 1361 327">Candidates will apply an integrated linguistic and literary method to their analysis.</p> <p data-bbox="352 360 635 387"><b>Contextual factors</b></p> <p data-bbox="352 392 1278 454">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="400 459 1390 589" style="list-style-type: none"> <li data-bbox="400 459 1390 555">• the world of poets and poetry as arcane, somewhat remote from popular culture; Heaney’s unusual ability to break through to a much wider readership</li> <li data-bbox="400 560 1118 589">• the conventional language of grief and mourning.</li> </ul> <p data-bbox="352 622 831 649"><b>Linguistic and literary features:</b></p> <ul data-bbox="400 654 1406 1599" style="list-style-type: none"> <li data-bbox="400 654 1406 784">• use of minor sentences, followed by other non-standard features such as fronted conjunctions and elliptical constructions, in the opening paragraphs to create the impression that the author is reeling at the news</li> <li data-bbox="400 788 1406 884">• patterning of vowels, consonants and monosyllables to create a cacophony reflective of the shock of discovery, e.g. ‘to the gut-punch, to the heart-bolt’</li> <li data-bbox="400 889 1278 952">• repetition of ‘countless’, ‘so many’ and ‘every’ to indicate the widespread love of both the poet and his work</li> <li data-bbox="400 956 1374 1052">• multiple syndetic lists to convey widespread dismay at the loss, e.g. ‘countless slow nods and headshakes in shops and schools and kitchens and hallways and forecourts and farmyards.’</li> <li data-bbox="400 1057 1366 1120">• names of pop musicians invoked to suggest Heaney’s reach beyond the traditional audiences for poetry</li> <li data-bbox="400 1124 1361 1187">• use of humour, e.g. the suggestion that Heaney might give a ‘wink and a buck-up’ to rock musicians</li> <li data-bbox="400 1191 1358 1254">• extensive use of hyperbole, e.g. the suggestion that no word other than his name could capture the ‘marvel’ of Heaney</li> <li data-bbox="400 1258 1406 1355">• complex simile, comparing the quotation of favourite lines of Heaney’s poetry in social media posts with the laying of flowers at a public memorial site</li> <li data-bbox="400 1359 1390 1529">• use of self-deprecating anecdote and paraphrase of Heaney’s witty reply to McKeon’s letter for humorous effect, and to emphasise again Heaney’s down-to-earth personality; the anecdote also serves to establish the author’s credibility, as one qualified to speak of Heaney’s significance</li> <li data-bbox="400 1534 1350 1599">• informal, personal apostrophe to show how deep and personal the author’s grief is, e.g. ‘Oh, Seamus’.</li> </ul> <p data-bbox="352 1632 1394 1729">These are suggestions only. Accept any valid interpretation of the writer’s/speaker’s purposes and techniques based on different linguistic and literary approaches.</p>



Question Number	Indicative Content
3	<p><b>Encounters</b> Candidates will apply an integrated linguistic and literary method to their analysis.</p> <p><b>Contextual factors</b> Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• the appearance of the article in an upmarket magazine reflects the status of Madonna and of Martha Graham</li> <li>• the mystique of the elite teacher and the formal discipline of the training she offers.</li> </ul> <p><b>Linguistic and literary features:</b></p> <ul style="list-style-type: none"> <li>• tricolon of anaphora, e.g. 'I was up ... I was learning ... I was on my way' to suggest that the author's present success results from a driven personality, that was manifest in her youth</li> <li>• use of informality and slang, e.g. 'Garbo vibe'; 'I was gonna be fearless'</li> <li>• hyperbolic language of encounter, e.g. 'overwhelmed'; 'dumbfounded'; 'paralyzed'</li> <li>• vivid description to capture the demanding and austere atmosphere of the school, e.g. 'difficult'; 'physically brutal'; 'tomblake'</li> <li>• resort to childhood memories/experiences to create a sense of how helpless she feels in Graham's presence</li> <li>• possibility of unreliable narrator, e.g. 'there she was, right in front of me, staring into my face. Okay, not exactly in front of me, but ...'</li> <li>• alliteration to build anticipation of the moment of encounter, e.g. 'I heaved open the heavy door to the hallway'</li> <li>• parallel syntax to sustain tension in the moment of encounter, e.g. 'I waited for words to come out of my mouth; I waited for daggers to fly out of her eyes'</li> <li>• assumed knowledge, e.g. Garbo, Norma Desmond</li> <li>• contradictory depictions of Martha Graham, e.g. 'She was small and big at the same time'; 'a Kabuki dancer'/'a porcelain doll'</li> <li>• variety of sentence lengths, with short sentences used for dramatic effect, e.g. 'Then one day it happened', 'I was paralyzed'</li> <li>• multiple uses of simile and metaphor, e.g. 'tomblake classrooms'; 'like a porcelain doll'; 'swallowed up by my fear'</li> <li>• tricolon and minor sentences to capture the author's awestruck attitude, e.g. 'This was my first true encounter with a goddess. A warrior. A survivor.'</li> <li>• displays of egotism and self-deprecation, for humorous, bathetic effect, e.g. 'I guess she hadn't been made aware of my potential'; 'I was left shaking in my leotard, but partly because I still had to go to the bathroom.'</li> </ul> <p>These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different linguistic and literary approaches.</p>

Question Number	Indicative Content
4	<p><b>Crossing Boundaries</b> Candidates will apply an integrated linguistic and literary method to their analysis.</p> <p><b>Contextual factors</b> Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• the audience is black teenagers and women and those interested in issues of black identity</li> <li>• this book is published as part of an ongoing debate about the identity and status of Black British women.</li> </ul> <p><b>Linguistic and literary features:</b></p> <ul style="list-style-type: none"> <li>• the first half of this extract has a chronological structure, consistent with the autobiographical content: 'Growing up... when I turned 21... at 26', building towards the comparison of 'younger Yomi' and 'older Yomi'</li> <li>• succession of short sentences to keep adding detail to the central argument that it doesn't matter how long ago your ancestors moved to Britain, if your skin is black it will be judged, e.g. 'Or if not our parents, then our grandparents. Or great grandparents.'</li> <li>• complex metaphor 'tattooed' which plays on ideas of self-expression and being judged by others</li> <li>• antithesis to emphasise the paradox of black women being noticed for their skin but finding their voices are ignored, e.g. 'hypervisible... remain unseen'</li> <li>• many other metaphors, e.g. 'waves...tsunami', 'primordial goop', 'go for gold... hurdles'</li> <li>• anaphora to intensify feelings, e.g. 'it made me feel all sorts of things. It made me feel as if I was invisible, too. It made me feel frustrated. It made me feel annoyed'</li> <li>• the complexity of the way the title is constructed, introducing the battle metaphor</li> <li>• semantic field of battle, e.g. 'blockaded... combat... challenges... battle... armed'</li> <li>• parallel structures used frequently for comparison, e.g. 'If white women fear the glass ceiling, black women fear a seemingly impenetrable glasshouse'</li> <li>• repetition for emphasis, e.g. 'It made me feel annoyed, upset and, most of all, restless. Restless, because...'</li> <li>• structured lists, e.g. 'From authors to politicians, to entrepreneurs to artists'</li> <li>• final paragraph directly addresses the reader, exhorting her to make use of the book's content, specifically interviews with 'many women who have jumped over the very hurdles that you too will find yourself up against.'</li> </ul> <p>These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different linguistic and literary approaches.</p>

**MARK SCHEME FOR SECTION B, QUESTIONS 5–8**

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

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3	AO4 = bullet point 4
Level	Mark	Descriptor (AO1, AO2, AO3, AO4)			
	0	No rewardable material.			
<b>Level 1</b>	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>			
<b>Level 2</b>	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>			
<b>Level 3</b>	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 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	<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>			
<b>Level 5</b>	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
5	<p><b>Society and the Individual</b></p> <p>Texts should be selected from: ANCHOR: <i>The Great Gatsby</i> <b>and/or</b> <i>Great Expectations</i></p> <p>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 linguistic and literary method to their analysis. Candidates will be expected to identify a range of examples in which social inequality affects individuals. They will identify connections between texts in terms of similarities and differences in these unequal societies.</p> <p><b>Relevant examples of individuals who are affected by social inequality might include:</b></p> <p><i>The Great Gatsby</i>: Gatsby's origins, born into desperate poverty in North Dakota, only revealed after his death; difficulty in succeeding legitimately leads characters to develop fake personas or turn to crime to overcome inequalities of opportunity; Myrtle's aspirations to transform her economic status, conducting an affair with a man at the opposite end of the scale of wealth/status; Gatsby's house and lifestyle depend upon the work of many servants, but their presence is elided from Nick's narrative even as he marvels at the results of their work.</p> <p><i>Great Expectations</i>: Pip's sudden elevation highlights the inequities in the British class system as he leaves Joe behind, though Joe remains the better and becomes the happier man; Pip's 'apprenticeship' in the ways of behaving suitable to his new status; the system is so unequal that as soon as he is elevated, Pip becomes unrecognisable to his former equals, e.g. when Trabb's boy repeatedly shouts 'Don't know yah'; Estella's sense of superiority over coarse Pip; Drummle and Magwitch are unequal in wealth/status, but also in their decency and sense of self-worth.</p> <p><i>The Bone People</i>: inequality between different ethnic heritages, and between natives and refugees, structures the complex relationships of Simon, Joe and Kerewin; homes as microcosms of social and ethnic inequalities; Kerewin's tower as a symbol of her financial superiority and desire to isolate herself from, and above, society; Kerewin's lottery win suggests luck as an element in becoming 'successful' in an unequal social system; her journey to recognising the validity of Maori culture, which she previously considered inferior to her own Eurocentric values.</p> <p><i>Othello</i>: Othello's ascent of the social ladder, from slave in Africa, to General in the Venetian Army; unequal status of women as wives, daughters, prostitutes; military rank and status, culture of promotion/demotion; inequality in army ranks motivates Iago; Othello is still looked down upon by some due to his racial origins despite his high military rank.</p> <p><i>A Raisin in the Sun</i>: Walter's current job as a chauffeur and his thwarted aspirations to be an entrepreneur reveal how difficult it is for African Americans to fulfil the American dream; the unequal distribution of quality housing in Chicago means the Youngers must move across the city to Clybourne Park; Beneatha's suitors and their differing class status; discussions of Civil Rights and pan-Africanism stem from a burning sense of</p>

**5 contd**

injustice and inequality; Karl Lindner is a representative of a class that considers itself superior to the likes of the Younger family.

*The Wife of Bath's Prologue and Tale*: the Wife's status among the other pilgrims, who represent a wide range of estates; her wealth is derived from new opportunities for mercantile success; different social status of her husbands, Jankyn – a clerk - being the lowest but also her favourite; in the *Tale* the Knight must concede dominance to the hag, both in terms of her power within the relationship and her superior capacity for reason.

*The Whitsun Weddings*: social snobbery of speakers, towards fellow passengers in 'The Whitsun Weddings', towards working-class people's aspirations for mod-cons in 'Here'; mortality overrides social differences and inequalities in 'Ambulances' and 'Toads Revisited'; Mr Bleaney's muted frustration at how 'they' – his social superiors – have contributed to his sense of being trapped.

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

*The Great Gatsby*: delayed revelation of Gatsby's origins enhances mystery and tension; first-person unreliable narrator who seeks to rise up in the novel's unequal society means he cannot be relied on to judge the actions of those whose ranks he aspires to join; inequalities between heterosexual and homosexual individuals in 1920s society may explain why Nick's apparent liaison with another man is hazily described; opportunities for discourse analysis in discussions between characters regarding different ranks and identities within society.

*Great Expectations*: first-person retrospective, focalised narrative and Pip's evolving awareness of society's inequalities; vivid descriptions of places of varying status; rhetorical features of dialogue and first-person narrative; structural oppositions and hierarchies of characters, settings and scenarios.

*The Bone People*: structural parallels help to link the three, very different and unequal, character narratives; rhetorical features of dialogue; vivid description of places of unequal status; the tower, the huts, the bush and the cliffs all accrue symbolic significance; recurring references to boats as vehicles for moving to new places and confronting inequalities.

*Othello*: vivid description of Othello's journey out of Africa and up the ranks of Venetian society; dialogue to reveal inequality of husbands and wives in marriages; verse and prose as indicators of status; wide range of figurative language; soliloquy allows audience to see how inequalities breed frustration/resentment in individuals; adaptation of classical tragedy conventions, in which an unequal society becomes a modern equivalent of fate.

*A Raisin in the Sun*: Mama's plant as image of what happens when a living organism doesn't have access to what it needs to thrive; the garden she aspires to own symbolises hope that her grandson will be able to flourish, as well as have somewhere to play; discourse analysis comparing Walter, Joseph and George, who live in different strata of society.

*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; symbolism of different types of bread ('barly-breed' vs 'pured whete-seed') to represent unequal types of women; extensive use of metaphor and simile to reveal character status in her own life in the Prologue and in those of the characters in her Tale.

**5 contd**

*The Whitsun Weddings*: use of objects and clothes to reveal impoverished lives ('Mr Bleaney', 'Sunny Prestatyn', 'Here', 'Whitsun Weddings'); use of motif of a train journey through a cross section of England to observe differences in wealth and poverty, and differences between city and country; colloquial language reflective of social class of speakers or personae.

**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*: the 1920s and post-war decadence/hedonism; New York and the idea of the 'American Century'; the changing status of women in society; American Dream and social mobility; crime and corruption in the United States in the 1920s.

*Great Expectations*: nineteenth-century ideas about fate and free will and the extent to which one can overcome inequality through hard work or good luck; changing ideas about class and social class mobility; different economic situations and social values in countryside and city; inequality in the legal and justice systems; inequality in the workplace, e.g. forge, tailor's shop.

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

*Othello*: the cultural associations attached to Africa, Venice and Cyprus; attitudes to Africans in Renaissance Europe; history of European conflict with Ottoman Empire; patriarchal inequality and Emilia's developing resistance to it.

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

*The Wife of Bath's Prologue and Tale*: the role of women in the late Middle Ages, such as the three estates, and a widow's entitlement to make money from trade; the power of the Church and challenges to it; the chivalric code and ideas of nobility.

*The Whitsun Weddings*: the social contract and consumerism in the 1950s and early 1960s; the notion of everyday life as a suitable subject for poetry; Larkin's sense of England's degeneration post-Second World War; vivid description of urban squalor and suburban tedium; working and lower-middle class attitudes and values in an age of austerity.

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

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></p> <p>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 linguistic and literary method to their analysis. Candidates will be expected to identify a range of surprising developments within relationships. They will identify connections between texts in terms of similarities and differences in the unexpected developments in matters of love and/or loss presented in the texts.</p> <p><b>Relevant examples of relationships that contain surprising developments might include:</b></p> <p><i>A Single Man</i>: George's unanticipated, unlooked for liaison with Kenny, which is pivotal in his epiphany that life is worth living; George's sudden death by heart attack, ironically soon after locking away the pistol he intended to use in his suicide; the sudden transformation, under Kenny's influence, of a cautious, methodical man into an impulsive risk taker, e.g. booking trip to Mexico; inviting Kenny home.</p> <p><i>Tess of the D'Urbervilles</i>: Tess' surprise that a social superior such as Alec would be interested in her; Alec's unexpected return as a minister; his duplicitous scheme to win her back; his sudden stabbing by an enraged Tess; Tess' shocking request that Angel marry Liza-Lu, who serves as her double; as her baby is dying, Tess is transformed from a 'child's child' to a 'divine presence' when she baptises the baby.</p> <p><i>Enduring Love</i>: a novel of dramatic developments in which there are forty uses of the word 'sudden' or 'suddenly'; Jed's phone call to Joe in the middle of the night; Clarissa's sudden announcement that Joe may have invented Jed and Joe's realisation his relationship is in trouble; the attempted murder of Tapp; the reference in Wenn and Camia's article to 'sudden onset' of de Clérambault's syndrome.</p> <p><i>Much Ado About Nothing</i>: the gulling of Beatrice and Benedick; Don Pedro's unexpected proposal to, and surprising rejection by, Beatrice; the violent language of the wedding scene; Beatrice's demand that Benedick prove his love by killing his best friend; Hero's 'resurrection' from the dead.</p> <p><i>Betrayal</i>: plot's reverse chronology means that for the audience there is no surprise at what happens, only how it occurs; Robert's discovery of the letter to Emma from Jerry; surprising indifference to various revelations; reverse chronology means audience is surprised at how much concealment the parties are willing to tolerate, and how much they deceive themselves.</p> <p><i>Metaphysical Poetry</i>: a despairing priest's epiphany as God speaks to comfort him (Herbert, 'The Collar'); sudden return to God, following capitulation to Satan (Donne, 'Batter my Heart'); sudden rejection by a lover (Donne, 'The Flea'); metaphor of sudden discovery ('Oh my America, my new found land', in Donne's 'Elegy'); outpouring of grief over unexpected loss (Cherbury, 'Elegy</p>



**6 contd**

Upon a Tomb'); the sting of unforeseen betrayal and joy of reunion (Feltham, 'The Vow-breach' and 'The Reconciliation').

*Sylvia Plath Selected Poems*: dramatic deterioration in relationship with father figure after 'thirty years' ('Daddy'), and his sudden 'reappearance' in her mind ('Full Fathom Five'); sudden alteration in attitude to love, personified as a horse: 'Listen: these are its hooves: it has gone off, like a horse. / All night I shall gallop thus, impetuously' ('Elm'); midnight coldness towards crying newborn turns to love in morning ('Morning Song'); sudden decision to withdraw from a relationship and live singly ('Spinster').

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

*A Single Man*: unusual narrative perspective, with present tense narrative voice with some flashback; variety of sentence types and structures to capture shifting and complex emotions in an unstable mind; extensive use of free indirect speech to capture George's thought processes in minute detail; vivid, astonishing metaphors and analogies at moments of unexpected development, e.g. George's dead body being akin to the bag of garbage he had not yet taken out.

*Tess of the D'Urbervilles*: use of omniscient narrator with shifts in focalisation, e.g. use of Mrs Brooks to reveal Alec's death; use of repetition to convey Tess' confusion following the murder: her 'O-O-O' is mirrored in the 'drip drip drip' of Alec's blood through the ceiling; heightened, melodramatic dialogue at moments of dramatic conflict and tension; figurative language/imagery as proleptic, e.g. Tess' slaying of the pheasants; structural contrasts, e.g. Tess as baptiser of baby and killer of Alec.

*Enduring Love*: use of personal letter as device for announcement of sudden development or unchanging devotion; use of dramatic adverbs, e.g. 'all of a sudden', 'suddenly'; use of varied genres and styles suggestive of rationalist vs romantic worldview, that aids the dramatic plot developments; postmodern elements, e.g. Appendix 1 unsettles the relationship between the reader and the fictional world.

*Much Ado About Nothing*: use of hunting metaphors for the springing of surprises on Beatrice and Benedick; soliloquy enables reflection on new developments in relationships, e.g. Claudio's rage at Don Pedro's presumed betrayal, Benedick contemplating love; heightened and melodramatic language and speech patterns to capture shock and outrage, especially in the climactic wedding scene; imperative verbs to demand execution of others, e.g. 'Let her die', 'Kill Claudio'.

*Betrayal*: reverse chronology; economic dialogue aids characters' hidden emotions and veiled motivations, which emerge unexpectedly; obscurity and inscrutability of language for expression of one's 'true' self and one's outlook on life; pauses as moments in which unexpected developments are gestated.

*Metaphysical Poetry*: unexpected developments conveyed by a variety of poetic techniques, e.g. strong, sensuous style and imagery, paradox, irony, parallelism; importance of wit and satire; unforeseen endings to poems; the varied tone of religious poems in which faith causes sudden dispersal of guilt and fear.

*Sylvia Plath Selected Poems*: unexpected developments conveyed by a variety of poetic techniques, e.g. diversity of form; sudden shifts in tone and cadence; direct and veiled historical allusions, e.g. to *Hamlet* and suicidal despair, to

<p><b>6 contd</b></p>	<p><i>Wuthering Heights</i> and the concept of the 'soul mate'; extravagant metaphor; significance of phonological features.</p> <p><b>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:</b></p> <p><i>A Single Man</i>: background of changing attitudes in 1960s Southern California; changing attitudes to homosexual love and to mortality; consumerism; the prospect of imminent nuclear catastrophe.</p> <p><i>Tess of the D'Urbervilles</i>: the socio-historical context of the long depression of the 1870s; the destruction of traditional ways of life; social attitudes to women and sexuality; models of masculinity.</p> <p><i>Enduring Love</i>: Jed's suffering from de Clérambault's syndrome; conflicting attitudes to homosexual love/desire; intellectual debates about scientific and sentimental interpretations of human action and emotion; postmodern dismantling of truth/authority.</p> <p><i>Much Ado About Nothing</i>: patriarchal society; attitudes to love, gender and sexuality; power of parents, especially fathers, in making marriage choices.</p> <p><i>Betrayal</i>: autobiographical element; background of permissive 1970s society; changing social class values; postmodern awareness of language's instability.</p> <p><i>Metaphysical Poetry</i>: social, cultural and intellectual changes; implications and impact of recent scientific and philosophical advances; changing religious beliefs.</p> <p><i>Sylvia Plath Selected Poems</i>: autobiographical influences, especially relationships with father, husband and children; use of myth and legend; associations with the 'Confessional' school of poets.</p> <p>These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary approaches.</p>
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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: 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 linguistic and literary method to their analysis. Candidates will be expected to identify a range of encounters with people and/or phenomena that are of significant status, in terms of social class, gender, age, rank, etc. They will identify connections between texts in terms of similarities and differences in the encounters analysed.</p> <p><b>Relevant examples of encounters with people or phenomena that are of significant status might include:</b></p> <p><i>A Room with a View</i>: Lucy's mother's insistence on the difference between 'the right sort and the wrong sort' inevitably colours all of Lucy's encounters; Lucy is, in terms of social class, the social superior of George and thus their first encounters are initially discomfiting for her; the residents at the Pension are highly judgemental of each other based on status; Cecil Vyse is Lucy's social equal but deeply inadequate by comparison with George in terms of passion and intellect.</p> <p><i>Wuthering Heights</i>: the Earnshaws' hostile first encounter with Heathcliff as a child suggests they consider him sub-human; encounter of tenant and landlord is highly unusual; Lockwood's encounter with the ghost of Catherine; Nelly, Catherine and Edgar's reactions to the socially-improved Heathcliff on his return; Isabella is clearly reduced in status in her meeting with Linton after she escapes from marriage to Heathcliff.</p> <p><i>Hamlet</i>: Hamlet's encounter with the ghost, and later with the skull of Yorick, as meetings of the living and the dead/undead; Hamlet's contempt for Ophelia as a lesser being due to being female; Claudius revels in his superiority to Hamlet, whose place he has stolen; Hamlet's confrontation with Rosencrantz and Guildenstern in which he accuses them of being 'sponges' for Claudius.</p> <p><i>The Bloody Chamber</i>: the narrator of the title story feels very much the inferior of her mysterious husband but ultimately triumphs; the Red Riding Hood figure in 'The Company of Wolves' is unfazed by the Wolf, who is less civilised but physically superior; Beauty's pity for and fear of the Beast in 'The Courtship of Mr Lyon'; the eponymous 'Tyger's Bride' overcomes her sense of inferiority/dependence.</p> <p><i>Rock 'N' Roll</i>: the power of the state over the individual in Russian-occupied Prague on Jan's return; the long dinner party scene at Cambridge, in which Czech radicals and Marxist professors meet, and although the English characters are socially superior, it is they who are jealous of the spirit of Czech resistance; Jan is inspired by encounters with obscure rock bands who become standard bearers of resistance to authority and authoritarian regimes.</p>

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*The Waste Land*: significance of the section title of 'A Game of Chess'; the opening allusions to Cleopatra are ironic; Lil, like Ophelia with whom she is compared, is depressed by unsatisfactory relationships with men who treat her badly; encounters between low-status individuals who represent modern alienation, e.g. the man on London Bridge, his former comrade, Stetson, the Typist and the clerk; an encounter with the new-born Christ proves deeply unsettling ('Journey of the Magi').

*Romantic Poetry*: African slaves are violently abused by their English masters (More, 'Slavery'; Yearsley, 'The Death of Luco'); Wordsworth's poems of encounter with people of lower-class status, such as peasants, hermits, injured soldiers, beggars, each of whom has an uncanny, disturbing quality; the speaker's terrifying encounter with the Ancient Mariner who leaves him spellbound; the strangeness of quasi-supernatural figures including Christabel and La Belle Dame Sans Merci.

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

*A Room with a View*: the third-person omniscient narrative; the diversity of characters; extensive use of figurative language; linguistic features of dialogue to establish character and reveal responses to people whose status is significantly different.

*Wuthering Heights*: the structural features of narrative, e.g. dual first-person unreliable narrators, complex use of time shift; symbolism; vivid description to capture encounters with people/phenomena of different status, e.g. ghost, or returned Heathcliff; gothic elements that amplify the various power struggles; rhetorical features to create moments of heightened emotion.

*Hamlet*: use of soliloquy and asides; contrasting use of blank verse and prose to increase/reduce tension; figurative language to develop atmosphere of contempt and disrespect; play within a play device to confront Claudius with his illegitimate status; use of vivid imagery and rhetorical devices in dialogue to express feelings about the encounters; switching pronouns, e.g. he/it, when referring to Ghost.

*Rock 'N' Roll*: rhetorical features of speeches comparing the Czech and British political systems; intertextual references to rock bands and music underpin the whole play; specific linguistic features in dialogue to respond to shifting status of characters and movements and musical styles over the play's 22-year timeframe.

*The Bloody Chamber*: varied narrative perspectives; linguistic features of narrative reporting, and direct and indirect speech, to establish the power relations between characters/species/phenomena; use of metaphor and simile to capture the intensity of unequal encounters; intertextuality and allusion.

*The Waste Land and Other Poems*: vivid imagery and allusion to establish characters/personae and the tawdry conditions in which they live and move; significant phonological features are used to vary tone and mood; deliberate use of line breaks to signal shifts in time/place; linguistic devices for conveying excitement or pathos or other moods in response to specific encounters; foregrounding of adverbs and conjunctions for emphasis; intertextual strategies for introducing personae and phenomena dramatically.

**7 contd**

*The New Penguin Book of Romantic Poetry*: the use of verse forms, poetic techniques and other rhetorical features to produce vivid encounters; first-person lyric and narrative voices for a variety of responses to familiar and unfamiliar people or phenomena; use of medievalism and archaism to invoke a pre-capitalist era, or a chivalric code of responsibility for the lower orders.

**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 vs open-minded/modern views of life.

*Wuthering Heights*: the use of the gothic genre and its familiar settings; the late eighteenth century is fused with Brontë's own early Victorian experience to explore changing social attitudes; hostile and intolerant attitudes to racial difference; status of men affected by conformity with models of masculinity.

*The Bloody Chamber*: encounters that foreground issues relating to gender and sexuality; social class as a factor in relationships; instability of hierarchies of humans/animals.

*Hamlet*: attitudes to madness and sanity in the early seventeenth century; religious beliefs; attitudes to the supernatural; attitudes to kingship and subservience; status of individuals within hierarchical and social structures.

*Rock 'N' Roll*: the legacy of rock and roll bands in the emergence of the dissident and liberalisation movements in Czechoslovakia; references to governmental records detailing the past activities of radicals; power of government and low status of individual citizens.

*The Waste Land and Other Poems*: changing circumstances of post-First World War society and its effects on modern individuals and culture generally; a significant amount of intertextuality; relevant biographical contexts.

*The New Penguin Book of Romantic Poetry*: encounter with, or within, wild or urban or exotic spaces, and the people who inhabit them, in Britain and beyond; huge inequalities between masters and slaves in poems on the Atlantic slave trade; contemporary laws of land ownership and commonage.

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

Question Number	Indicative Content
8	<p><b>Crossing Boundaries</b></p> <p>Texts should be selected from: ANCHOR: <i>Wide Sargasso Sea</i> <b>and/or</b> <i>Dracula</i></p> <p>Other texts: FICTION: <i>The Lowland</i> DRAMA: <i>Twelfth Night</i> <b>or</b> <i>Oleanna</i> POETRY: <i>Goblin Market, The Prince's Progress, and Other Poems</i> <b>or</b> <i>North</i></p> <p>Candidates will apply an integrated linguistic and literary method to their analysis. Candidates will be expected to identify a range of examples in which moral or ethical issues arise when a boundary is crossed. They will identify connections between texts in terms of similarities and differences in the types and extent of moral/ethical implications.</p> <p><b>Relevant examples of the moral or ethical implications relating to a boundary crossing might include:</b></p> <p><i>Wide Sargasso Sea</i>: Rochester's accusation that Antoinette is 'intemperate and unchaste' for wearing the red dress; the dress as signifier of her thwarted passion for her cousin, Sandi; drugging of Rochester using Obeah potion; Daniel's demand for a £500 bribe to keep Antoinette's sexual past a secret; Rochester's act of sexual revenge with the maid similarly crosses lines of propriety, and social class; moral and ethical implications of Victorian marriage laws and conventions.</p> <p><i>Dracula</i>: dubious ethics of the forced transfusion of blood from multiple men in the Crew of Light, often interpreted as symbolic of the men's desire to have sex with Lucy; Jonathan's liaisons with the female vampires in Transylvania has an effect on his marriage once back in England; the treatment of Renfield; Van Helsing as a god-like figure in a battle of good versus evil; Lucy's transformation from free spirit to undead might be read as poetic justice for her rejection of conventional female propriety.</p> <p><i>The Lowland</i>: Gauri's success as an individual depends upon a number of moral/ethical choices: abandoning her daughter, Bela, in pursuit of her career, while expecting Subhash to underwrite her career moves by effectively single parenting the child, and also renouncing many aspects of her Bengali identity and heritage in the process. While Gauri and later Bela relish their newfound freedoms, they never find love or family connections.</p> <p><i>Twelfth Night</i>: the ethics of deception and disguise; ethical considerations of excess and indulgence; Malvolio's strict Puritan morality and the suppressing of pleasure and festivity; abandonment of ethical considerations as the gulling of Malvolio rapidly escalates with his imprisonment, causing him to lose his sanity; when Feste offers a choice of songs, praising lust or clean living, Sir Toby and Sir Andrew choose the former; Feste jokes about living by the Church, in the sense of proximity to the building rather than by the Church's teachings.</p> <p><i>Oleanna</i>: professional ethics of teacher-student relationship affected by crossing of boundary of professional propriety; John's marriage strained; Carol's new friendships and allegiances with campus feminist society lead to questions of feminist ethics and justice/revenge on patriarchy and patriarchal men.</p>

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*Goblin Market, The Prince's Progress, and Other Poems*: the Goblins as creatures of irrepressible lust/desire; they lure the sisters out of an Edenic safe domestic sphere into a violent world of consumption and greed ('Goblin Market') ethical implications of unsuccessful longings for relationships to continue after death ('Echo', 'After Death'); quest for higher morality ('The Convent Threshold'); John's insistence that refusing him is 'false' and thus immoral ('No, Thank You, John'); the boundary between temptation/sin and resistance/virtue ('The World').

*North*: the unethical metaphorical rape of Ireland by British colonisation ('Ocean's Love to Ireland', 'Act of Union'); the ethics of justice and punishment in ancient and contemporary society ('Punishment', 'Bog Queen'); the ethics of the poet who is the 'artful voyeur' who aestheticises violence ('Punishment'); difficulty of reporting ethically or living authentically in a time of war ('Whatever you Say, Say Nothing'); ethics of lying to a policeman ('A Constable Calls'); ethics of moving away from the conflict in the North to Wicklow in the far south of Ireland ('Exposure').

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

*Wide Sargasso Sea*: first-person time shift narrative with some shift of point of view in Part 2; intertextuality with *Jane Eyre*; use of various languages, registers, tones, often expressed through dialogue; power of naming.

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

*The Lowland*: an epic narrative spanning three generations of intricate relationships with evocative descriptions of locations and settings, contrasts and oppositions; shifts in tone and mood from epic to mundane; discourse analysis of dialogue to reveal the ethical fault lines in relationships and in identities.

*Twelfth Night*: significant shifts between prose and verse, e.g. by Malvolio; disturbance of iambic pentameter for effect; asides and soliloquies as responses to boundaries crossed; variety of rhetorical features and discourse styles to capture ethical issues at stake.

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

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

*North*: ethical and moral crises are explored using poetic techniques including use of compound words, dialect words, onomatopoeia, allusion; images of disorder, nightmare, crime, punishment, justice, violence and instability; cliché, extravagant metaphor, allegory.

<p><b>8 contd</b></p>	<p><b>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:</b></p> <p><i>Wide Sargasso Sea</i>: the consequences of an inbred, decadent expatriate society; slave mythologies and superstitions; the oppressive patriarchal and racially unequal societies; primogeniture and marital alliance as aspects of family relationships; illusory opportunities for newly-freed slaves.</p> <p><i>Dracula</i>: issues of patriarchal dominance and female emancipation; technological innovation and the questioning of gender roles; Dracula's racial identity as a foreign 'other'; ideas of sanity and madness in the late Victorian era; language of the sacred and the profane.</p> <p><i>The Lowland</i>: the Naxalite cause in West Bengal as a response to cultural and religious divisions; immigration and cultural expectations; the USA represents a land of opportunity but requires suppression of former moral certainties; Ireland paralleled with India, both politically and linguistically, in relationship of past to present, and in ethical challenges that emerge in the quest for identity and freedom.</p> <p><i>Twelfth Night</i>: 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'; concepts of honour and virtue in Shakespeare's England.</p> <p><i>Oleanna</i>: the loss of economic and social privileges accorded to male-dominated professions; conflicting audience sympathies towards the suffering of the characters; the politics and language of higher education in the USA.</p> <p><i>Goblin Market, The Prince's Progress, and Other Poems</i>: poetic voices are shaped by a variety of social and political factors, including Victorian ideas of racial and gendered difference; the genres of lyric, romance and spiritual dialogue to present a variety of moral and ethical situations.</p> <p><i>North</i>: 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 with moral and ethical implications.</p> <p>These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary approaches.</p>
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