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Mark Scheme (Results)

Summer 2024

Pearson Edexcel GCE

In English Language and Literature (9EL0)

PAPER 2: Varieties in Language and Literature

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than 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.

Question Number	Indicative content
1	<p data-bbox="308 271 683 297">Society and the Individual –</p> <p data-bbox="308 322 1342 349">Candidates will apply an integrated linguistic and literary method to their analysis.</p> <p data-bbox="308 392 555 418">Contextual factors</p> <p data-bbox="308 439 1417 506">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="352 517 1527 763" style="list-style-type: none"> <li data-bbox="352 517 1527 618">• the publication of the diary in 1915, so soon after its completion, suggests that the author intended to publish; suggests also that publishers sensed a public appetite for information about conditions in France <li data-bbox="352 629 1527 730">• several details in the text, e.g. comments on the lack of table linen, and on the mixing of ‘educated and uneducated’ accents, may suggest the diarist was well-educated and from a higher social class than the ‘Tommies’ she is treating <li data-bbox="352 741 1350 763">• the long-standing popularity of texts that present first-hand accounts of war. <p data-bbox="308 797 730 824">Linguistic and literary features:</p> <ul data-bbox="352 835 1449 1827" style="list-style-type: none"> <li data-bbox="352 835 1369 862">• the surname of ‘Major ----’ is blanked out, presumably for reasons of security <li data-bbox="352 873 1433 900">• elliptical syntax, typical of diary entries, e.g. ‘Meal cooked and served by the French’ <li data-bbox="352 911 1441 978">• frequent use of initials and abbreviations, typical of a private diary not originally for publication (or for an audience that will be familiar with the terms) <li data-bbox="352 990 1430 1102">• contrast of ‘friendly and jolly’ mood on the train, and its ‘lovely’ beds and ‘lovely pillow-cases’ before departure, with later developments of shelling and ‘many very bad cases’ <li data-bbox="352 1113 1145 1140">• contrasts between French and English voices and weaponry <li data-bbox="352 1151 1305 1218">• variety of pace and simpler sentence structures, sometimes with fronted conjunction, to depict moments of intensity <li data-bbox="352 1229 1445 1296">• parallel structure helps to convey more reflective mood, e.g. ‘There’s a lot of waiting being done ... as well as a lot of doing’ <li data-bbox="352 1308 1417 1420">• understatement for effect, possibly humorous, or more likely, as a self-conscious display of wartime fortitude, e.g. ‘bridges being blown up in front of you, and little obstacles of that kind’, ‘quite an exciting afternoon’ <li data-bbox="352 1431 1406 1498">• use of quotation marks to indicate she is unsure of her destination, ‘Shouldn’t be surprised if we get “there” in the dark’ <li data-bbox="352 1509 1302 1536">• noun phrase to suggest the battlefield is alien territory: ‘the war country’ <li data-bbox="352 1547 1409 1615">• similes to express new experiences in familiar terms, e.g. guns make ‘sounds like heavy portmanteaux being dropped on the roof’; shells ‘like a falsetto motor-engine’ <li data-bbox="352 1626 1385 1653">• sensory adjectives, e.g. ‘purring noise’, ‘singing scream’, ‘yellowish-green sound’ <li data-bbox="352 1664 1437 1731">• presentation of working-class sociolect with non-standard grammar: “them Jack Johnsons” <li data-bbox="352 1742 1414 1827">• use of present tense and parentheses to heighten immediacy of experiences, e.g. ‘(There’s another close to the train.)’ <p data-bbox="308 1850 1505 1917">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="272 271 1337 342">Love and Loss - Candidates will apply an integrated linguistic and literary method to their analysis.</p> <p data-bbox="272 394 528 423">Contextual factors</p> <p data-bbox="272 430 1506 501">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="320 508 1506 768" style="list-style-type: none"> • Conrad's unusual approach to the genre of the literary tribute, including several ambivalent appraisals of Crane's significance as a writer in addition to more conventional approbations • literary culture of writers and publishers, and the importance of popular reception and book sales in this culture, e.g. 'noisy recognition' • references to his wife and children ('My wife and I like best to remember him ...') suggest Conrad's fondest memories of Crane are reserved for personal meetings, rather than for Crane's literary work. <p data-bbox="272 797 715 826">Linguistic and literary features:</p> <ul data-bbox="320 833 1506 1868" style="list-style-type: none"> • initial focus is more on Conrad himself than on Crane, further amplified in the anecdote of Crane's admiration of Conrad's book. • the tribute begins and ends cohesively, with personal anecdotes of meetings with Crane; the central section appears to be a more detached estimate of Crane's achievements as a writer, though mostly filtered through personal impression, e.g. 'I think ...', 'it often seemed to me' • hyperbole to give a sense of Crane's popularity, e.g. 'I had then just been reading, like the rest of the world, Crane's <i>Red Badge of Courage</i>' • a variety of parallel structures, mostly antithetical, e.g. 'interesting enough in himself ... even more interested in ...'; 'It was a great loss to his friends, but perhaps not so much to literature' • extensive use of positive adjectives to describe Crane and his work, e.g. 'wonderful', 'imaginative', 'graphic', 'exceptional', 'fine' • repetition of one such adjective, applied to both his appearance and his creative talent, e.g. 'penetrating blue eyes', 'penetrating force' • tricolons to build detailed profile of Crane, e.g. 'grasp of facts, events, and picturesque men', 'His manner was very quiet, his personality at first sight interesting, and he talked slowly with an intonation' • frequent qualification of positive statements with muted or veiled criticism, e.g. 'His ignorance of the world ... did not stand in the way of his imaginative grasp'; 'He knew little of literature ...but he was himself a wonderful artist in words' • use of hedge to further qualify statements, e.g. 'perhaps', 'at first sight', 'I believe', 'it seemed to me', 'I don't think' • apparently rhetorical question followed by ambivalent answer: 'who can say how much he gained or lost by quitting so early this world ...? Perhaps he did not lose a great deal' • concluding simile both pays tribute to Crane and hints again at his underwhelming life: 'like ... a horseman riding swiftly in the dawn of a day fated to be short and without sunshine.' <p data-bbox="272 1897 1342 1968">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 data-bbox="284 271 1334 331">Encounters – Candidates will apply an integrated linguistic and literary method to their analysis.</p> <p data-bbox="284 383 536 412">Contextual factors</p> <p data-bbox="284 423 1398 490">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="320 501 1458 685" style="list-style-type: none"> • interest in visiting sites of famous battles as an early example of the phenomenon now known as ‘dark tourism’ • ongoing hostilities between Britain and Spain explains the author’s lack of sympathy for the injured Spaniard and his unwillingness to communicate with the author in return • long-standing popularity of the soldier memoir subgenre. <p data-bbox="284 714 699 743">Linguistic and literary features:</p> <ul data-bbox="320 754 1490 1680" style="list-style-type: none"> • use of adverbial phrase typical of descriptions of sudden encounter, e.g. ‘All at once’ • conventional structure of encounter writing: an extraordinary experience is preceded and followed by more quotidian normality • anaphoric patterning of imperative verbs to engage reader, e.g. ‘Imagine ... Imagine’ • varied sentence lengths for effect, e.g. at the start of the third paragraph, a long description of the panoramic view of the terrain is followed by two very short sentences about the city, as if to emulate the surprise of discovering it • alliteration and sibilance for effect, e.g. ‘breaching batteries of the besiegers’; ‘St Sebastian. It stood like a city in the desert. All was solitude and desolation’ • simile to convey extent of the bloodshed in the recent battle: ‘I stood, as it were, surveying a vast cemetery’ • personification to help make the unfamiliar more comprehensible, e.g. ‘War had now advanced his pavilion into other lands; but here had left in charge two vast and hideous sentinels—Desolation and Silence!’ • multiple uses of tricolon, both to report detailed information about St Sebastian, e.g. ‘neither vehicles, nor cattle, nor human beings’, and to contrast its emptiness with the plenitude of the dinner enjoyed on his return, e.g. ‘stew ... hare ... omelet’; ‘cider ... porter ... wine’ • further examples of syntactic patterning, e.g. pairing of ‘houses and defences into rubbish and dust ... The scene was sombre and oppressive’ • post-modifying prepositional phrase serves to diminish the injured Spanish soldier: ‘No living creature did I encounter, save one’ • adjective and noun choices further dehumanise this soldier: ‘a miserable object’ • use of Latin phrase to lend a literary flourish to the prose: ‘<i>ad libitum</i>’. <p data-bbox="284 1709 1350 1776">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 data-bbox="292 264 587 293">Crossing Boundaries –</p> <p data-bbox="292 309 1342 338">Candidates will apply an integrated linguistic and literary method to their analysis.</p> <p data-bbox="292 387 544 416">Contextual factors</p> <p data-bbox="292 427 1358 499">Any reference the candidate makes to context must be relevant and appropriate to the question. References may include:</p> <ul data-bbox="328 510 1305 667" style="list-style-type: none"> <li data-bbox="328 510 1305 577">• cultural significance of tattoos and the widely varying attitudes to them in different parts of the world and in different settings <li data-bbox="328 589 863 618">• status of women in Polynesian society <li data-bbox="328 629 1209 658">• effects of missionary colonialism of 19th and early 20th centuries. <p data-bbox="292 707 711 736">Linguistic and literary features:</p> <ul data-bbox="328 748 1481 1402" style="list-style-type: none"> <li data-bbox="328 748 903 777">• use of italics to highlight indigenous terms <li data-bbox="328 788 1422 898">• extensive use of antithesis to highlight differences between Western and Polynesian attitudes, e.g. ‘offensive in their worldview ... treasured in mine’, ‘makes me smile ... But I also cringe’ <li data-bbox="328 909 1422 976">• oppositional structure of the argument reinforced by use of fronted conjunctions as discourse markers, e.g. ‘Yet ...’, ‘But ...’ <li data-bbox="328 987 1034 1016">• tricolon, e.g. ‘respect, hierarchy and cultural integrity’ <li data-bbox="328 1028 1390 1057">• vivid description of the process of, and the materials used in, traditional tattooing <li data-bbox="328 1068 1461 1135">• shift in tense to emphasise the ongoing significance of <i>malu</i>: ‘My <i>malu</i> was not simply a “tattoo”, it is a link to my ancestors’ <li data-bbox="328 1146 1126 1176">• short sentence for dramatic effect, e.g. ‘I was eight years old’ <li data-bbox="328 1187 1481 1216">• delayed revelation, at the end of a tricolon, that the ‘high chief’ and ‘orator’ is her mother <li data-bbox="328 1227 1481 1337">• use of phonological effects such as sibilance and consonance to capture her anger at the unthinking use of sacred Samoan culture in the West, e.g. ‘sheer disregard for the sacredness of the motifs they casually displayed’ <li data-bbox="328 1348 1414 1377">• anaphora for emphasis: ‘We had no paper, we had no pens, but we had our bodies’ <li data-bbox="328 1388 735 1417">• metaphor of body as canvas. <p data-bbox="276 1435 1481 1507">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>

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.						
Level 1	1-4	Descriptive <ul style="list-style-type: none"> • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer's/speaker's craft. • Describes contextual factors. Has limited awareness of significance and influence of how texts are produced and received. 						
Level 2	5-8	General understanding <ul style="list-style-type: none"> • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft. • Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received. 						
Level 3	9-12	Clear relevant application <ul style="list-style-type: none"> • 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. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received. 						
Level 4	13-16	Discriminating controlled application <ul style="list-style-type: none"> • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received. 						
Level 5	17-20	Critical evaluative application <ul style="list-style-type: none"> • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received. 						

Question Number	Indicative content
5	<p>Society and the Individual</p> <p>Texts available for discussion: ANCHOR: <i>The Great Gatsby</i> and/or <i>Great Expectations</i></p> <p>Other texts: FICTION: <i>The Bone People</i> DRAMA: <i>Othello</i> or <i>A Raisin in the Sun</i> POETRY: <i>The Wife of Bath's Prologue and Tale</i> or <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 of clashes between characters/personae/cultures with different values. They will identify connections between texts in terms of similarities and differences in the clashes of values.</p> <p>Relevant examples of clashes of values might include:</p> <p><i>The Great Gatsby</i>: Old money, represented by the Buchanans and East Egg vs the arriviste class based in West Egg, represented by Gatsby; the world of limited horizons from which Gatsby originated in rural Dakota vs the limitless aspirations encouraged by New York; Daisy's conventional femininity vs Jordan's adventurous sexuality; characters who are faithful in their marriages vs those who pursue extra-marital affairs.</p> <p><i>Great Expectations</i>: Mrs Joe envisions her strict morality as at odds with those of young boys and the pie thief; Miss Havisham's cruelty vs Estella's belatedly revealed sensitivity; Biddy's belief in education vs Pip's neglect of it; Joe's values of being true to oneself and one's community vs many others who reject such values.</p> <p><i>The Bone People</i>: Kerewin's self-imposed isolation vs Joe's engagement with others; Joe's persistent interpretation of Kerewin as open to his advances despite her announcement of her asexuality; Joe's tendency to violence vs Kerewin's opting out of conflict situations; differing attitudes to Māori heritage in Joe and Kerewin.</p> <p><i>Othello</i>: Desdemona's willingness to go against her father's wishes vs Brabantio's expectations of filial discipline; Iago's suspicious nature vs Othello's gullible trusting of others; Emilia's frustration at the imposition of patriarchal authority vs Iago's enforcement of it; Iago and Roderigo's crude implications that Othello's values are not shared by more civilised Venetians.</p> <p><i>A Raisin in the Sun</i>: Mama's determination to invest the money prudently vs Walter's appetite for risk; Asagai and Murchison represent very different values towards African-American identity and Beneatha must choose between them; Lindner's desire to preserve racial segregation within Chicago vs Mama's rejection of such hierarchies; Mama and Ruth's opposing attitudes to abortion.</p> <p><i>The Wife of Bath's Prologue and Tale</i>: the wife's desire for 'maistrye', which allows her to hold the balance of power in her relationships, despite her husbands' belief in patriarchal hierarchies; Wife believes deceit is a virtue which 'God hath yive / To women kyndely'; the wife's privileging of personal experience over the authority endorsed by other pilgrims.</p>

5 contd

The Whitsun Weddings: the speaker of the title poem implies his values of modesty and decorum are not shared by the members of the wedding parties he observes from his carriage; several other speakers/personae appear to stand aloof above lower-class culture ('The Large Cool Store', 'Toads'); clash between embracing life and confronting mortality ('Days', 'Toads Revisited'); clash of values regarding relationships, such as sexual desire vs intellectual satisfaction ('Wild Oats'); the sordid values of modern England vs its more noble past ('MCMXIV', 'Sunny Prestatyn', 'An Arundel Tomb').

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 whose personal values are hard to deduce; vague account of Nick's liaison with another man may be due to intolerance of homosexuality in 1920s society; opportunities for discourse analysis of dialogue between characters whose values clash; use of vividly rendered locations to emphasise clash of values of those who reside in these settings.

Great Expectations: first-person retrospective, focalised narrative to capture Pip's encounters with a variety of value systems; rhetorical features of dialogue and first-person narrative to express clashing values; structural oppositions and hierarchies of characters, settings and scenarios.

The Bone People: rhetorical features of dialogue to express clashing values; vivid description of places of unequal status; the tower, the huts, the bush and the cliffs all accrue symbolic significance as places that are emblems of the values of those who occupy them.

Othello: epithets and innuendo to express clash of Venetian values with what Othello is presumed to represent; dialogue to reveal increasing clashes of values within marriages; use of verse and prose as indicators of status; wide range of figurative language; soliloquy as vehicle for expressions of personal values that clash with others' values; adaptation of classical tragedy conventions, in which conflict plays an important role.

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; use of symbolism; use of comedy to illustrate different approaches to African heritage; 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 types of women whose attitudes and values differ; extensive use of metaphor and simile to reveal status.

The Whitsun Weddings: use of first person and more omniscient speakers to reveal or condemn the lifestyles and values of others; use of train journey across England to observe differing values between city and country and between social classes; colloquial language reflective of social class of speakers or personae.

5 contd

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

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 USA in the 1920s.

Great Expectations: 19th-century ideas about fate and free will; clashing values regarding work/leisure, poverty/privilege and high/low status; changing ideas about class and social class mobility; different economic situations and social values in countryside and city; clashing attitudes towards law and justice.

The Bone People: New Zealand as a complex site of miscegenated identities; differing and often clashing attitudes to property, domesticity, and familial violence between the different communities; environments as shapers of character; clashes as well as hybridity of identities (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-20th century USA; the beginning of the civil rights movement, of which Beneatha is an early supporter; differing attitudes towards African heritage in black American community; 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-WWII; vivid description of urban squalor and suburban tedium; working-class 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 or literary approaches.

Question Number	Indicative content
6	<p>Love and Loss</p> <p>Texts available for discussion:</p> <p>ANCHOR: <i>A Single Man</i> and/or <i>Tess of the D'Urbervilles</i></p> <p>Other texts:</p> <p>FICTION: <i>Enduring Love</i></p> <p>DRAMA: <i>Much Ado About Nothing</i> or <i>Betrayal</i></p> <p>POETRY: <i>Metaphysical Poetry</i> or <i>Sylvia Plath Selected Poems</i></p> <p>Candidates will apply an integrated linguistic or literary method to their analysis. Candidates will be expected to identify a range of examples of situations where things are not as they initially appear to be. They will identify connections across texts in terms of similarities and differences in the given situations.</p> <p>Relevant examples of situations where things are not as they initially appear to be might include:</p> <p><i>A Single Man</i>: California as a place where illusions abound, e.g. glamorous advertisements for drab ready meals are like a 'false flattering elf' and the Christmas trees promoting the market are fake; for Doris, 'the line between hallucination and reality is getting very thin' so that 'George may be George or ... may not'; George and Kenny discuss the vision-inducing effects of drug use. Each of these examples are minor aspects of the novel's major concern: that homosexual men must appear to be something they are not, most obviously in Jim's parents' insistence on their son's public performance of straight identity.</p> <p><i>Tess of the D'Urbervilles</i>: Despite his apparent good breeding and manners, Alec is in reality cruel and manipulative; Alec appears to have reformed himself, as a practising Christian preacher, but he abandons his supposed faith as soon as he encounters Tess again; to Angel, Tess appears to be a simple milkmaid but he comes to realise the reality of her piercing intelligence; upon discovering the reality of Tess's motherhood, Angel rejects her, saying that the Tess he knew was 'another woman in your shape'; Tess's infatuation with Angel leads her to idealise him, e.g. she finds his harp-playing transcendent, but in reality he is a poor player.</p> <p><i>Enduring Love</i>: Following Joe's inability to account for why he lied to the police about the shooting, the reliability of his entire account is called into question; Jed's religious and sexual intensity is initially dismissed as a minor irritation but Parry is soon revealed to be willing to kill; Jed's interpretation of Joe's standing next to the curtain in his window is quite different from the reality of the situation; Logan's wife believed her husband had been conducting an affair when he died but Joe eventually reveals the innocent explanation.</p> <p><i>Betrayal</i>: Multiple instances of characters who deceive partners and friends due to extra-marital relationships; Jerry's inability to fully perceive realities of his relationships, specifically Robert's awareness of the affair, due to his narcissistic traits; the drinking of alcohol causes characters, especially Robert, to confuse appearances and realities.</p>

6 contd

Much Ado About Nothing: Don John must appear to acquiesce to his brother's authority but in reality he is scheming against him; at the Friar's suggestion, Hero is made to appear dead but in reality she is alive; Benedick and Beatrice both pose as resistant to romance but in reality they long to be together; Borachio and Hero's apparent tryst is misinterpreted by Claudio, who is unaware of the reality that it is Margaret and not Hero who is with Borachio; multiple instances of appearance not matching reality at the masked ball.

Metaphysical Poetry: Realisation that happiness before forming of a transformative friendship was illusory (Phillips, 'To my Excellent Lucasia'); reality of God's constant presence despite speaker's fear that he had been abandoned (Herbert, 'The Collar'); flights of imagination and wit can transform objects into more than they appear to be (Donne, 'The Flea'); discovered locks of hair will appear to be evidence of a miracle but true miracle lies elsewhere (Donne, 'The Relic').

Sylvia Plath Selected Poems: A horseback journey that appeared to be merely a thrilling physical experience becomes a spiritual ecstasy and a new reality emerges in which self and world merge ('Ariel'); difficulties in perceiving reality ('Sheep in Fog'); father appears a god-like figure or tyrannical dictator but the illusion is punctured ('Daddy'); mother and newborn appear remote and disconnected but morning brings epiphany and bonding ('Morning Song'); questions about superficial appearance vs deep reality ('Mirror'); conventional interpretation of flowers vs the speaker's perception of them ('Poppies in July', 'Tulips').

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 convey unreliable perceptions in an unstable mind; extensive use of free indirect speech to capture George's thought processes in minute detail; vivid metaphors and analogies to capture deceptiveness of appearances.

Tess of the D'Urbervilles: use of omniscient narrator with shifts in focalisation, e.g. use of Mrs Brooks to reveal Alec's death; heightened, melodramatic dialogue at moments of dramatic conflict and confusion; figurative language/imagery as proleptic, e.g. Tess' slaying of the pheasants; structural contrasts to emphasise that Tess is not as she first appears, 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' to depict events that with hindsight can be interpreted differently; use of varied genres and styles suggestive of rationalist vs romantic worldview, that aids the dramatic plot developments; postmodern elements, e.g. Appendix 1 appears to be an extradiegetic document but is in fact part of the fictional world.

Much Ado About Nothing: use of hunting metaphors for the springing of surprises on Beatrice and Benedick to change their apparent hatred into real love; soliloquy to reveal misperceptions of characters, e.g. Claudio's rage at Don Pedro's presumed betrayal; heightened language, complex allusions and vivid dialogue in wedding scene to accuse Hero of merely seeming to be pure and loyal; use of masked ball device to enable characters to pretend and deceive.

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; use of squash match as an extended metaphor for a relationship that is superficially companionable but which is in reality competitive.

Metaphysical Poetry: revelations of true state of things are conveyed by a variety of poetic techniques, e.g. strong, sensuous style and imagery, paradox, irony, parallelism; importance of wit and satire; unforeseen 'twists' to poems; the varied tone of religious poems in which faith causes sudden dispersal of guilt and fear.

Sylvia Plath Selected Poems: the use of misprision and epiphany; revelations of reality of situations 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 *Wuthering Heights* and the concept of the 'soul mate'; extravagant metaphor; significance of phonological features.

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

Any reference the candidate makes to context must be relevant and appropriate to the question. References may include:

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

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

Enduring Love: Jed's suffering from de 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.

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

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

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

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

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

Question Number	Indicative content
7	<p>Encounters</p> <p>Texts available for discussion: ANCHOR: <i>A Room with a View</i> and/or <i>Wuthering Heights</i></p> <p>Other texts: FICTION: <i>The Bloody Chamber</i> DRAMA: <i>Hamlet</i> or <i>Rock 'N' Roll</i> POETRY: <i>The Waste Land and Other Poems</i> or <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 examples of encounters that prompt either underwhelming or overwhelming responses. They will identify connections across texts in terms of similarities and differences in the cited encounters.</p> <p>Relevant examples of underwhelming or overwhelming responses to encounters might include:</p> <p><i>A Room with a View</i>: Lucy's puzzlement at the question mark on the wall of George's vacated room; Lucy's terror following the murder at Santa Croce, where she encounters George again; George's excitement at the Sacred Lake; Mr Emerson and Lucy's meeting leads to Lucy making big decisions about Cecil and George.</p> <p><i>Wuthering Heights</i>: Lockwood's terror on encountering Catherine's ghost; the appalled, cruel response of the Earnshaw family and Nelly on first encountering the young Heathcliff; Heathcliff's anger at the alteration in Catherine after her return from convalescence at the Grange; Heathcliff's violence towards Edgar on his visit to the Heights soon afterwards; Edgar's indifference and Isabella's despair on their first meeting after escaping her marriage to Heathcliff.</p> <p><i>The Bloody Chamber</i>: the Red Riding Hood figure in 'The Company of Wolves' is underwhelmed by the attempt of the wolf to intimidate her, confident that she is 'nobody's meat'; the newlywed narrator's terror on realising her husband's intention to kill her; the Bluebeard figure's mixture of overwhelming and underwhelming feelings ('suppressed excitement ... sombre delirium') on discovering his trespassing wife; the reaction of the 'Bride' to the 'sweet thunder' of the Tiger's purr; the Erl-King prompts desire and terror.</p> <p><i>Hamlet</i>: The disturbed reactions of the soldiers, Horatio, and Hamlet himself on encountering the ghost; Ophelia's apparently underwhelmed response to her brother's and father's advice regarding Hamlet's intentions as a mask concealing her true passion, confirmed later by Ophelia's despair after Hamlet's rejection of her; Claudius's anxiety after his encounter with his own crimes while watching 'The Mousetrap' prompts him to enlist Rosencrantz and Guildenstern to remove Hamlet from Denmark.</p>

7 contd

Rock 'N' Roll: Jan's encounters, in late 1960s Czechoslovakia, with the thrilling rock music of Western Europe and America, opens his eyes to the different political and cultural values of the West; his excitement at working with like-minded underground activists to bring down the communist state; he is initially overwhelmed by the intellectual challenge of working with Max at Cambridge University and later underwhelmed as he comes to realise that Max's theories are inadequate in the modern world.

The Waste Land and Other Poems: Prufrock's fear of encountering 'the eternal Footman'; Prufrock has 'wept and fasted, wept and prayed' in anticipation of a moment of 'crisis'; the Magi's 'hard and bitter agony' after witnessing Christ's birth; the depiction of Philomela's rape in the sylvan scene, and her 'inviolable voice'; Albert's wife tells her friend of her depression after her abortion; the Tiresias figure recalls how he 'foresuffered' the fate of 'the young man carbuncular' and the bored clerk whose encounter he recounts; the modern-day Leicester weeps after the rape of the indifferent Elizabeth.

The New Penguin Book of Romantic Poetry: Burns' overwhelming agony on discovering his destruction of the mouse's nest ('To A Mouse'); Wordsworth's shock of encountering the difficult lives lived by poor men and wounded soldiers ('The Leech-Gatherer', 'The London Beggar', 'The Discharged Soldier'); Blake's awe in contemplating the Tyger ('The Tyger'); Yearsley's speaker's horror at the execution of an enslaved African in the West Indies ('The Death of Luco'); the experience of the uncanny in the face of the supernatural (Keats, 'La Belle Dame Sans Merci'; Coleridge, 'Christabel').

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 encounters with new people, places and emotions.

Wuthering Heights: the structural features of narrative: dual first-person unreliable narrators, complex use of prolepsis/analepsis to capture a variety of encounters over time; symbolism; gothic elements; rhetorical features to create moments of overwhelmed emotion and dramatic climaxes.

The Bloody Chamber: narrative strategies include a range of narrative perspectives; linguistic features of narrative reporting, and direct and indirect speech, to establish encounters and responses towards them; use of metaphor and simile to capture the intensity or anticlimactic nature of encounters.

Hamlet: use of soliloquy and asides; contrasting use of blank verse and prose to increase/reduce tension; figurative language; genre conventions of revenge tragedy; play within a play; use of song to heighten pathos.

Rock 'N' Roll: rhetorical speeches about the Czech and British political systems; intertextual references to rock bands and music underpin the whole play; specific linguistic features in dialogue to convey responses to encounters; sociolect of youth and radical cultures.

7 contd

The Waste Land and Other Poems: vivid imagery to establish encounters and responses to them; significant phonological features are used to vary tone and mood; deliberate use of line breaks to signal shifts in time/place; foregrounding of adverbs and conjunctions for emphasis; intertextual strategies for shifting settings dramatically; repetition for intensity of experiences.

The New Penguin Book of Romantic Poetry: the use of verse forms, poetic techniques and other rhetorical features to capture overwrought responses to encounters; first-person lyric and narrative voices for a variety of responses to encounters; use of medievalism and archaism and the supernatural to create unfamiliar and thus potentially more exciting encounters.

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 to create excitement and anti-climax; changing social attitudes lead to new possibilities for encounters with people of previously distinct classes; encounters that are exciting because they challenge social codes of sexual morality.

The Bloody Chamber: encounters prove overwhelming when they challenge conventional codes of sexual desire; use of tension, climax, and anti-climax in presenting issues relating to gender and sexuality; the adaptation/modernisation of folk and fairy tale injects new life into old stories.

Hamlet: religious beliefs in relation to encounters in sacred settings, e.g. the chapel, the graveyard; 17th-century attitudes to revenge and justice underpin the overwhelming responses of characters (and audiences) as the revenge plot unfolds.

Rock 'N' Roll: the legacy of earlier rock and roll bands in the emergence of the socialist movement in Czechoslovakia; the events of the 'Prague Spring' in 1968 and the heightened tension and emotion of encounters that may lead to another revolution; Stoppard's personal connections, e.g. to Czechoslovakia, and his evolving political commitments over time.

The Waste Land and Other Poems: changing circumstances of post-WWI society; attitudes to Jewish people and culture in the early 20th century; relevant biographical contexts, including Eliot's struggles with mental illness.

The New Penguin Book of Romantic Poetry: new ideas about nature formed in reaction to Enclosure Acts, rural depopulation, industrialism; the nostalgia for earlier, 'simpler' societies, especially in the Gothic medievalism of Keats and Coleridge; the romantic notion of the imagination as a world of infinite excitement vs prosaic reality.

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

Question Number	Indicative content
8	<p>Crossing Boundaries</p> <p>Texts available for discussion:</p> <p>ANCHOR: <i>Wide Sargasso Sea</i> and/or <i>Dracula</i></p> <p>Other texts:</p> <p>FICTION: <i>The Lowland</i></p> <p>DRAMA: <i>Twelfth Night</i> or <i>Oleanna</i></p> <p>POETRY: <i>Goblin Market, The Prince's Progress, and Other Poems</i> or <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 of boundary crossings that are a consequence of, or result in, conflict. They will identify connections across texts in terms of similarities and differences in the given boundary crossings.</p> <p>Relevant examples of boundary crossings that result from, or are a cause of, conflict might include:</p> <p><i>Wide Sargasso Sea</i>: the master-servant/slave boundary is breached when Tia injures Antoinette and Coulibri is destroyed; Antoinette struggles to distinguish reality and fantasy and her internal conflicts follow as a direct result of her removal to England; conflicts in marriage of Antoinette and Rochester lead to her imprisonment in the attic; Grace Poole's conflicted conscience about her work as Antoinette's jailer.</p> <p><i>Dracula</i>: Jonathan's journey to Transylvania and his mental conflict at Budapest, where Mina rejoins him; Lucy's friends' conflicted feelings in attempting to save her and finally end her vampirism; Renfield's mental conflicts and his transformation upon Dracula's arrival in England; Harker's diary entries yield vital information to the Crew of Light in their conflict with Dracula.</p> <p><i>The Lowland</i>: Subhash is physically beaten after breaking into the golf club; Udyhan, exchanging Gandhian pacificism for Naxalite resistance, gets involved in murder of a policeman and is himself killed later that day; Udyhan's partner Gauti moves from India to America, where she abandons her daughter so she can pursue her studies, but she is internally conflicted about her decision.</p> <p><i>Twelfth Night</i>: Malvolio's intention to cross social class divides provokes teasing that escalates into cruelty and confinement; Viola's disguised arrival in Illyrian society provokes conflicted feelings in Orsino, Olivia and herself; Sir Andrew's duel with 'Cesario', and soon after, Sebastian; Antonio's arrest as an enemy of Illyria; Malvolio's appetite for conflict undimmed by Olivia's sympathies; conflict between puritanism and hedonism embodied in Malvolio and Sir Toby.</p> <p><i>Oleanna</i>: the play ends with a moral boundary being crossed in John's physical violence towards Carol; following the charges levelled against him, John's marriage is in difficulties and he has left the family home and moved into a hotel; ideological conflict in the references to the group which has taken up Carol's cause and John's refusal to accede to its demand for offensive texts to be removed from the university library; Carol's conflicting reasons for approaching John.</p>

8 contd

Goblin Market, The Prince's Progress and Other Poems: the Goblins' violent assault upon the 'beleaguered' Lizzie; Lizzie's conflicted feelings about confronting the Goblins ('Goblin Market'); conflict within a marriage ('Love from the North'); conflict between acceptance of, and difficulty of facing reality of, death ('Echo', 'After Death'); speaker expresses conflicted feelings for God and the world ('The Convent Threshold'); conflict between social reality and desire for freedom leads to mental strife ('Shut Out').

North: the pains of childbirth as an analogy for the colonial conflict of Britain and Ireland ('Act of Union'); Hercules' destruction of Antaeus is allegorically linked to colonial violence; imbalance of power leads to verbal sparring between RUC officer and Heaney's father ('A Constable Calls'); truth as casualty of conflict ('Whatever You Say, Say Nothing'); Heaney's guilt at being in Spain rather than Ireland during escalation of conflict in Ireland ('Summer 1969').

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 intradiegetic narrative with some shift of point of view to Daniel in Part 2; intertextuality with *Jane Eyre*; vivid descriptions of scenes of conflict, e.g. slave revolt, conflict within marriage, etc.

Dracula: fragmented narrative in multiple genres allowing for variety of perspectives; Stoker employs evocative descriptive writing, metaphor and melodrama to convey physical, verbal and internal conflicts.

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 conflicts.

Twelfth Night: asides and soliloquies emphasise internal conflicts; the confessional tone and the use of prose to lower tension contrasted with more theatrical and dramatic moments; use of epithets, puns, invective to emphasise conflict between characters and ideas.

Oleanna: the dialogue between Carol and John to illustrate conflicting world views and the shifting power relationship; telephone call device to suggest conflict in John's marriage; use of the confined setting to heighten John's initial position of power and to emphasise dramatic intensity of the unfolding conflict.

Goblin Market, The Prince's Progress, and Other Poems: conflict 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; rhetorical features including repetition and opposition.

North: conflict in Ireland present and past is conveyed by poetic techniques including use of compound words, dialect words, onomatopoeia, allusion; images of disorder, nightmare, violence and instability; use of domestic settings as microcosms for wider political situation.

<p>8 contd</p>	<p>Candidates will be expected to comment on any relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. References may include:</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; illusory opportunities for recently freed slaves.</p> <p><i>Dracula</i>: 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'.</p> <p><i>The Lowland</i>: the Naxalite cause in West Bengal as a response to cultural and religious divisions; immigration and cultural expectations; USA as the land of opportunity.</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'.</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 of higher education in the USA.</p> <p><i>Goblin Market, The Prince's Progress, and Other Poems</i>: moral ambiguities towards female suffering reflecting Victorian society and literary traditions; transgression of Victorian social mores; colonial trade and the conflicts it creates.</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 and links with the past, e.g. recent bog body discoveries as stimulus to examination of conflicts in both primitive society and contemporary Ireland.</p> <p>These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic or literary approaches.</p>
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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>Descriptive</p> <ul style="list-style-type: none"> • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer's/speaker's craft. • Limited reference to contextual factors. Has limited awareness of significance and influence of how texts are produced and received. • Approaches texts as separate entities. 			
Level 2	7-12	<p>General understanding</p> <ul style="list-style-type: none"> • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft. • Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received. • Gives obvious similarities and/or differences. Makes general links between the texts. 			
Level 3	13-18	<p>Clear relevant application</p> <ul style="list-style-type: none"> • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received. • Identifies relevant connections between texts. Develops an integrated connective approach. 			
Level 4	19-24	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received. • Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis. 			
Level 5	25-30	<p>Critical evaluative application</p> <ul style="list-style-type: none"> • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received. • Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification. 			

