



GCE A LEVEL MARKING SCHEME

SUMMER 2023

**A LEVEL
ENGLISH LANGUAGE AND LITERATURE
COMPONENT 1
A710U10-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

GCE A LEVEL ENGLISH LANGUAGE AND LITERATURE

COMPONENT 1: POETRY AND PROSE

SUMMER 2023 MARK SCHEME

General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document '*Instructions for Examiners*' sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**. Particular attention should be paid to the following instructions regarding marking:

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses**
 - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which **band best fits** the performance of the candidate for **each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly, there is a need to use the marks at the lower end of the scale. **No** allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- In this component, candidates are required to answer two questions, one from Section A and one from Section B. Section A is to be marked out of **60 marks**. Section B is to be divided into two parts. Part i) is to be marked out of **20 marks**, and Part ii) out of **40 marks**, making a maximum possible total of **60 marks**.
- A total of **120 marks** is the maximum possible for this unit.
- It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless **due credit is given for positive achievement where it is shown in each element of the examination**.

Marking

What is sought in the examining process is evidence of your professional judgement, so it is essential that the mark you give is supported by comments within the answer, and particularly, by a **final comment on the candidate's response to the question as a whole**. Ticks over a significant word or words are very helpful in highlighting what you regard as of merit. In certain cases (e.g. variable marks, or mistimed question) it is useful if an overall comment can be made on the front page of the answer booklet. Many scripts will be reviewed at a later stage (samples extracted for standardising, borderline candidates, requests for reports or re-marks). In such cases an examiner's comments are an essential guide to reasons for the mark awarded. It is essential that all comments relate to the marking guidelines and can be justified to the centres and candidates. **Some indication that each page has been read must be given.**

Mark positively, always seeking to give credit for what is there rather than to penalise omissions. There are no fixed penalties for particular errors. Errors of spelling and grammar, for example, are covered by considerations of relevant assessment objectives.

Examiners can only mark what is on the paper, so do not over-reward fragmentary last answers. Such candidates may already have won 'extra' marks for spending more time on a previous answer, so it would be quite unfair to give them a 'sympathy' mark for what they might have done had there been world enough and time.

Reference to Principal Examiner

In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write 'rubric infringement' on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.

If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write **'Refer to P/E'** on the front of the script. Send a note of the centre and candidate number to the English Subject Officer at the end of the marking period.

Abbreviations

Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

E	expression
I	irrelevance
e.g.?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition.

Prior to the Conference

Examiners are asked to go carefully through the examination paper prior to the conference and to consider all of the questions on the paper, so that any queries may be put to the Principal Examiner. **Then about 10 scripts should be provisionally assessed**, so that an idea of standards and of candidates' response to the paper is formed. If possible, these scripts should represent a range of ability and of question choice. Any marking on scripts at this stage must be in pencil, not in red.

At the Conference

Duplicated specimen scripts will be marked at the conference and will form the basis for discussion, but it is important that a broader survey of scripts has been undertaken prior to the meeting by each examiner. This will underpin and inform the discussion and marking on the day.

After the Conference

After the standard has been set at the conference, re-mark your original scripts. Send a sample of 10 scripts to the Principal Examiner, ensuring they cover a wide spread of marks. Include a stamped, addressed envelope. Always record full details of any script sent to the Principal Examiner, including the mark. **Mark in red**, but when the Principal Examiner makes his/her response to your sample, be prepared to make whatever adjustment is necessary to the scripts marked so far.

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80–100 scripts is maintained. The final date for dispatch of scripts is **Monday 26 June 2023**.

The following guidelines contain an overview, notes, suggestions about possible approaches candidates may use in their response, and an assessment grid.

The mark scheme, however, should not be regarded as a checklist.

Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss parts of the texts other than those mentioned in the mark scheme.

Component 1: Poetry and Prose

English Language and Literature essays involve personal responses and arguments/discussions may be conducted in a wide variety of relevant and effective ways. Choices of material for discussion will vary from candidate to candidate and examiners must rely upon their professional judgement and subject expertise in deciding whether or not candidates' choices and approaches are effective and valid when they fall outside the boundaries of the examples noted below. Examiners are reminded that **it is crucially important to be alert to the unexpected or highly individual but nevertheless valid approach.**

Section A: Poetry

In the rubric for this section, candidates are required to analyse two poems from the *WJEC Eduqas AS/A Level English Language and Literature Poetry Pre-1914 Anthology* in depth, applying concepts and methods from integrated linguistic and literary study as they do so. They are also required to compare these poems to one unseen text, either from Question 1 or Question 2. The following guidelines indicate where rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant **assessment grid and look for a best fit which will then indicate a numerical mark.**

Section A: mark allocation

AO1	AO2	AO3	AO4
20 marks	20 marks	10 marks	10 marks

We may expect candidates to select some of the following approaches to each question. It is possible that candidates may select entirely different approaches. We should be open-minded and reward valid, well-supported ideas which may demonstrate independent thinking. **Look for and reward all valid alternatives.**

Q1	With detailed reference to two poems from the <i>Anthology</i> and Text A, compare and contrast how discontentment is presented. [60]
AO1	<p>Candidates should use coherent written expression and organise material to address the comparative element of the task.</p> <p>Poetry: candidates must select two poems which involve feelings of discontentment.</p> <p>When discussing their chosen poems, they should select appropriate textual evidence and apply relevant linguistic and literary approaches and terminology in their analysis.</p> <p>Text A: Candidates should apply relevant linguistic and literary approaches and terminology in their analysis of the unseen text. Features which might be explored in Text A include, but are not limited to:</p> <ul style="list-style-type: none"> • syndetic pairs “envying and despising”, “its flux or its permanence”, “tragic or philosophic”, “talk and laughter” • metaphor “let the sea flow over us” • use of contrast “reflective” and “unreflective”, “comes in and goes out again”, “its flux or its permanence” • metaphor “the wolves of water who howl along our coast” • verb choice “assumed” • extended metaphor of time passing linked to water – tide, sandcastles, sea, coast, wolves of water • repetition of “I do not want” • imperatives in final stanza • modal verb “will” in “will keep away” • choice of adjectives “undeveloped”, “young” to convey innocence, as well as child-like connotations of “form a circle” • organisation of stanzas – discontented with reflecting on past, considering the future, and finally ineffectual actions of present • contrast between reflecting and observing in first two stanzas and the action of final stanza.
AO2	<p>Poetry: Candidates need to show understanding of how discontentment is presented in their chosen poems. There should be a clear focus on how language, structure and form create meaning.</p> <p>Text A: Candidates should explore how MacNeice’s use of language conveys meanings in the poem.</p> <p>They might choose to analyse and explore:</p> <ul style="list-style-type: none"> • the certainty and simplicity of the opening assertion immediately establishing discontentment (and then repeated in second stanza) • the persona’s use of opposites to suggest a dissatisfaction broader than the specific things mentioned • the metaphors and mention of the “nearer future” suggesting this is a wider frustration with society rather than something minor (despite examples in first stanza) • the apparent change of focus to action and the present in the final stanza, but which ultimately suggests more of an avoidance rather than a solution • the sense of being ineffectual in the face of natural forces and the persona’s frustration with this.

AO3	Poetry: Candidates are expected to discuss a range of contextual ideas depending on their choice of poems. Reward contextual observations wherever they are used relevantly. There should be a clear focus on the link between context and meaning in the poems selected.
AO4	<p>Candidates may choose any two poems which deal with discontentment in some way. Possible choices include: 'The Collar', 'A Satirical Elegy on the Death of a Late Famous General', 'Never the Time and the Place', 'My Last Duchess', 'The Voice', 'The Darkling Thrush'.</p> <p>Connections</p> <p>Candidates should show awareness of similarities and differences between the unseen text and the two poems they have chosen. We anticipate that the majority will make connections in terms of content and attitudes. They may also compare and contrast the texts in terms of style or context. Well-informed responses might connect the texts by considering more demanding contextual factors such as literary movements or historical events, making perceptive links in terms of audience, purpose or genre.</p>

Q2	With detailed reference to two poems from the <i>Anthology</i> and Text B, compare and contrast how freedom is presented. [60]
AO1	<p>Candidates should use coherent written expression and organise material to address the comparative element of the task.</p> <p>Poetry: candidates must select two poems which involve the idea of freedom.</p> <p>When discussing their chosen poems, they should select appropriate textual evidence and apply relevant linguistic and literary approaches and terminology in their analysis.</p> <p>Text B: Candidates should apply relevant linguistic and literary approaches and terminology in their analysis of the unseen text. Features which might be explored in Text B include, but are not limited to:</p> <ul style="list-style-type: none"> • exclamatory opening sentence, combined with the pre-modifiers “enormous” and “finally” • ellipsis “anyone to call out... ask for my address, scream that something awful had happened...” • direct address to reader “you can’t imagine”, “you have no idea” • many clauses in sentence beginning “I unbuttoned my overcoat...” and choice of conjunctions “and”, “but”, “and”, “but”, “because” • noun phrase “a certain detachment” • formal lexis and phrasing “that somehow establishes a certain detachment from one’s surroundings” • simile “like the most carefree traveller” • freedom of the clouds conveyed with adjectives “whimsical, pleasantly capricious” • tricolon “in the past now, gone, of no significance” • anaphora “No telephone, no letters, no doorbell.” • contrast between adverbials “long ago” and “day before” • repetition of discourse marker “of course” – conversational tone • sense of removed responsibility in verb phrase “shan’t ever have to see”.
AO2	<p>Poetry: Candidates need to show understanding of how freedom is presented in their chosen poems. There should be a clear focus on how language, structure and form create meaning.</p> <p>Text B: Candidates should explore how Jansson’s use of language conveys meanings in the extract.</p> <p>They might choose to analyse and explore:</p> <ul style="list-style-type: none"> • the literal freedom of being on the boat, away from land and other people • the clouds reflecting the freedom felt • the sense of responsibilities left behind – not just people, but plants too • the romanticised notion of the independent traveller and the imagined sense of freedom this will bring • the preparation needed to achieve this freedom (second paragraph) • the sense that this is a final, slightly reckless and uncharacteristic escape • the way the narrator hints that there is some reason for their escape that we’re not going to discover.

AO3	Poetry: Candidates are expected to discuss a range of contextual ideas depending on their choice of poems. Reward contextual observations wherever they are used relevantly. There should be a clear focus on the link between context and meaning in the poems selected.
AO4	<p>Candidates may choose any two poems which deal with freedom in some way. Possible choices include: 'To a Child Dancing in the Wind', Extract from 'The Prelude book V', 'The Schoolboy', 'Leisure', 'The Passionate Shepherd to his Love', 'England in 1819'.</p> <p>Connections</p> <p>Candidates should show awareness of similarities and differences between the unseen text and the two poems they have chosen. We anticipate that the majority will make connections in terms of content and attitudes. They may also compare and contrast the texts in terms of style or context. Well-informed responses might connect the texts by considering more demanding contextual factors such as literary movements or historical events, making perceptive links in terms of audience, purpose or genre.</p>

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (20 marks)	AO2 Analyse ways in which meanings are shaped in texts (20 marks)	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received (10 marks)	AO4 Explore connections across texts, informed by linguistic and literary concepts and methods (10 marks)
5	17-20 marks <ul style="list-style-type: none"> thorough knowledge, understanding and insights gained from integrated study sophisticated and purposeful application of concepts and methods; apt textual support accurate and precise use of terminology effectively organised response, utilising an academic style and register confident and fluent expression 	17-20 marks <ul style="list-style-type: none"> perceptive analysis of how language choices, form and structure affect meaning mature and assured reading of texts confident understanding of and appreciation of writers' techniques consistently relevant 	9-10 marks <ul style="list-style-type: none"> confident evaluation of impact of contextual factors in shaping the production and reception of texts confident awareness of genre 	9-10 marks <ul style="list-style-type: none"> astute and illuminating connections between extract and poems including comments on style, attitudes etc. purposeful and productive comparisons
4	13-16 marks <ul style="list-style-type: none"> clear evidence of integrated study purposeful use of terminology clearly understands and applies relevant concepts and methods accurate and coherent written expression effectively organised and shaped response 	13-16 marks <ul style="list-style-type: none"> sustained analysis of how language choices, form and structure affect meaning thoughtful reading of texts secure reading of implicit meaning sound understanding of literary/linguistic features clearly relevant 	7-8 marks <ul style="list-style-type: none"> sound awareness of the influence of contextual factors on the production and reception of texts secure awareness of genre 	7-8 marks <ul style="list-style-type: none"> secure exploration of connections between extract and poems well-selected points of comparison and/or contrast
3	9-12 marks <ul style="list-style-type: none"> some evidence of integrated study reasonable use of terminology some understanding of literary/linguistic concepts and methods, not always relevant generally accurate and coherent written expression clearly organised 	9-12 marks <ul style="list-style-type: none"> some analysis of how language choices, form and structure affect meaning, though may not always be sustained sensible reading of texts sensible reading of implicit meaning sensible understanding of literary/linguistic features mainly relevant 	5-6 marks <ul style="list-style-type: none"> sensible awareness of the influence of contextual factors on the production and reception of texts sensible awareness of genre 	5-6 marks <ul style="list-style-type: none"> sensible exploration of connections between extract and poems reasonable selection of points for comparison and/or contrast
2	5-8 marks <ul style="list-style-type: none"> basic evidence of integrated study basic use of key terminology, though may include some inaccuracy basic understanding of concepts and methods lapses in quality of written expression straightforward organisation 	5-8 marks <ul style="list-style-type: none"> basic analysis of how language choices, form and structure affect meaning awareness of key linguistic/ literary features straightforward understanding of texts with some generalisation and simplification some relevance 	3-4 marks <ul style="list-style-type: none"> basic awareness of the influence of contextual factors on the production and reception of texts basic awareness of genre 	3-4 marks <ul style="list-style-type: none"> basic exploration of connections between extract and poems points of comparison and/or contrast may be tenuous at times, or a tendency to be superficial
1	1-4 marks <ul style="list-style-type: none"> limited evidence of integrated study limited application of concepts and methods irregular use of terminology frequent lapses in clarity response may lack organisation 	1-4 marks <ul style="list-style-type: none"> limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning superficial analysis of texts limited relevance 	1-2 marks <ul style="list-style-type: none"> limited awareness of the influence of contextual factors on the production and reception of texts limited awareness of genre 	1-2 marks <ul style="list-style-type: none"> limited exploration of connections between extract and poems limited evidence of understanding of basic points of comparison and/or contrast; texts may be discussed individually and unevenly
0 marks: response not worthy of credit or not attempted				

Section B: Prose

Mark allocation

	A01	A02	A03
Part (i)	10 marks	10 marks	-
Part (ii)	10 marks	10 marks	20 marks

In the rubric for this section, in part (i) tasks candidates are required to analyse an extract from their set text in depth, applying concepts and methods from integrated linguistic and literary study as they do so. In part (ii) responses, candidates are informed that they will also need to take account of the significance and influence of contexts in which the text has been produced and received. The following guidelines indicate where rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then indicate a numerical mark.

We expect candidates to select some of the following approaches but they might select entirely different approaches. Candidates may choose to discuss stylistic features or parts of the novel which do not appear in the mark scheme. We should be open-minded and reward valid, well-supported ideas which may demonstrate independent thinking. **Look for and reward all valid alternatives.**

Each question is in **two** parts. In both **part (i)** and **part (ii)**, candidates are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse how meanings are shaped

and in **part (ii)** candidates are **also** required to:

- demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.

Charlotte Brontë: *Jane Eyre* (Penguin Classics)

Q3 (i)	<p>Re-read page 101 from “I walked about the chamber most of the time...” to page 102 “...grant me at least a new servitude!” By focusing closely on linguistic and literary techniques, analyse how Brontë presents Jane and her situation in this extract. [20]</p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology.</p> <p>Linguistic and literary features that might be explored in the extract include but are not limited to:</p> <ul style="list-style-type: none"> • literal moving to figurative “afternoon was gone, and evening far advanced, another discovery dawned on me” • noun phrase “a transforming process” • syntactic parallelism “It did not seem ... but rather...” and “it was not the power... but the reason...” • syndetic pairs “of hopes and fears, of sensations and excitements” • superlative “most remote” • metaphor “all within their boundary of rock and heath seemed prison-ground, exile limits” • exclamatory sentence “How I longed to follow it further!” • repetition “School-rules, school-duties, school habits and notions,” linked to syndetic list “and notions, and voices, and faces, and phrases, and costumes, and preferences, and antipathies:” • repetition of abstract noun “liberty” • minor sentence “For change, stimulus.” • imperative “grant me at least a new servitude!”.
AO2	<p>Candidates should select evidence to discuss how Brontë presents Jane and her situation. They should use linguistic and literary approaches to show how Brontë’s language conveys these impressions.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Jane’s thoughtful consideration of her own personality and situation • recognition of the emotional support provided to her by Miss Temple • the physical geography reflecting her inner thoughts of confinement • thoughts of family are minimal and only brought on by thoughts of the past • Jane’s desire for new experiences, culminating in her cry • Jane’s recognition of the limited options available to her due to her social class.

(ii)	Explore the presentation of imprisonment elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how Brontë presents imprisonment elsewhere in the novel.
AO2	<p>Candidates should use linguistic and literary approaches to show how Brontë presents imprisonment. They might choose to comment on:</p> <ul style="list-style-type: none"> • Jane’s literal imprisonment in the red room as a child • Bertha Mason’s imprisonment in the attic at Thornfield • Rochester’s metaphorical imprisonment, both in terms of his secret marriage to Bertha Mason, and then later blinded by the fire • the proposed marriage to St John feeling like confinement to Jane (especially compared to the freedom of Rochester’s voice calling across the moors) • the way Jane is restricted by her social class, but escapes this • the situation at Lowood school when Jane first arrives. <p>Look for and reward all valid alternatives.</p>
AO3	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors might include:</p> <ul style="list-style-type: none"> • genteel but low-status position of the governess • Bildungsroman genre • Victorian ideas of class and gender – restricted opportunities for educated women to make a living • Charlotte Brontë’s own experiences at school, particularly Cowan Bridge • Gothic elements – the madwoman in the attic, the imposing building of Thornfield Hall • feminist reading – Brontë as a female writer creating an accurate portrayal of women in her society.

Q4 (i)	<p>Re-read page 132 from “A rude noise broke...” to page 133 “...Are you injured, sir?” By focusing closely on linguistic and literary techniques, analyse how Brontë presents Jane’s thoughts and feelings in this extract.</p> <p style="text-align: right;">[20]</p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology.</p> <p>Linguistic and literary features that might be explored in the extract include but are not limited to:</p> <ul style="list-style-type: none"> • onomatopoeia – “rippings”, “whisperings”, “tramp”, “clatter” • intensifier “so” in “so far away and so clear” • extended imagery “drawn in dark and strong on the foreground...tint melts into tint.” • sense of narrator intruding “In those days I was young” • syndetic pair “bright and dark” in “all sorts of fancies bright and dark” • choice of verb “glided” • compound adjective “a lion-like creature” • noun phrases “The man, the human being,” • lexical set of supernatural “Gytrash”, “goblin”, “spell” • adverb ‘only’ in “only a traveller” • choice of verb in “I obeyed him”.
AO2	<p>Candidates should select evidence to discuss how Brontë presents Jane’s thoughts and feelings. They should use linguistic and literary approaches to show how Brontë’s language conveys these impressions.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • detailed and thoughtful description of her surroundings – the newness of it and her enjoyment of it because of this • the atmospheric build-up to the horse and rider appearing • insight into Jane’s imagination with the idea of the Gytrash and remembering Bessie and childhood stories • seeing Rochester is what breaks the spell – her first impression of him • Jane’s automatic acceptance that she must go and help.

(ii)	Discuss Brontë's presentation of Jane's imagination elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how Jane's imagination is presented elsewhere in the novel.
AO2	<p>Candidates should use linguistic and literary approaches to show how Jane's imagination is presented elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> • Jane as a child locked in the red room, imagining her dead uncle rising from the grave • Jane's interest in books and stories – seeing pictures of far-off places, or hearing Bessie talk of sprites and fairies • the supernatural way she 'hears' Rochester's voice when she is with St John • the use of narrative voice to highlight symbolic images (such as the tree hit by lightning) • Jane's drawings that are from her imagination • the use of imagination to allow for some escape, but the acknowledgement in the narrative when it is imagination rather than reality (focus is on accurate retelling of events) • Jane's imagination helping to fill in gaps before she has the whole story – such as picturing what Thornfield will be like before she arrives, or deciding that Grace Poole is the source of the manic laughter in the attic. <p>Look for and reward all valid interpretations.</p>
AO3	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors might include:</p> <ul style="list-style-type: none"> • Bildungsroman – use of imagination and stories is important to Jane's growth and development • the childhood stories based in 'Gondal' created by the Brontë sisters • social class and its limitations • education linked to idea of imagination – world of possibilities • Gothic elements – such as some descriptions of characters and settings • detailed descriptions and rich imagery a factor in the novel's early success with readers and critics.

Charles Dickens: *Great Expectations* (Penguin Classics)

Q5 (i)	<p>Re-read page 166 from “I dropped into the office...” to page 167 “...and were heard no more.” By focusing closely on linguistic and literary techniques, analyse how Dickens presents the characters and their relationships in this extract.</p> <p style="text-align: right;">[20]</p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology.</p> <p>Linguistic and literary features that might be explored in the extract include but are not limited to:</p> <ul style="list-style-type: none"> • adverbial phrase “of secret appearance” • subordinate clause “thoughtfully fitting their feet into the cracks of the pavement” • italics in interrogative “what more <i>could</i> you have?” • noun phrases “a jig of anxiety” and “a kind of frenzy” • noun “popularity” and syndetic pair of verbs “admired and wondered” • connotation of the noun “followers” • subordinate clauses “throwing his finger at them” and “waving his hand at them” • adverb “suddenly” • repetition of “Now I won’t have it” (including modal verb ‘won’t’) • exclamatory sentences throughout speech – gratefulness of people, and vehemence of Jagers • use of conditionals in Jagers’ speeches “If you say a word to me...”, “If I want you...”.
AO2	<p>Candidates should select evidence to discuss how characters and their relationships are presented. They should use linguistic and literary approaches to show how Dickens’ language conveys these impressions.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • the anxiety and expectation of Jagers’ arrival • Pip’s observation of the others and his conclusions about his guardian • Jagers’ authority over those waiting for him • the ambiguity and vagueness of the conversation – Jagers doesn’t want to know too much • Jagers’ confidence in always being in the right • the way his ‘followers’ all react in a submissive way • the significance of money in the relationship between Jagers and his followers.

(ii)	Discuss Dickens' presentation of crime and criminals elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how crime and criminals are presented elsewhere in the novel.
AO2	<p>Candidates should use linguistic and literary approaches to show how crime and criminals are presented elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> • Pip's initial meeting with Magwitch on the marshes and the subsequent recapture of the escaped convicts • the presentation of Orlick throughout the novel – his attack on Pip's sister and then later his attack on Pip • Magwitch's story – his criminal activity with Compeyson (and the link here with Miss Havisham) • Pip's own criminal actions – from stealing the pork pie as a child, to harbouring the escaped convict Magwitch and trying to help him escape • the world of Jaggers – his office with the death masks, his servant, the relatives of criminals waiting outside his office • Pip's reaction to finding out his wealth was provided by a convicted criminal. <p>Look for and reward all valid interpretations.</p>
AO3	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors might include:</p> <ul style="list-style-type: none"> • significance of social classes • novel set during the period of Dickens' own childhood when prison ships and transportation were still used • Dickens' familiarity with the marshes in Kent and the prison ships moored there • difference in time between setting and publication meant it was possible to look back at a more brutal penal system which had since been reformed • Dickens' interest in societal inequality and reform throughout his novels, in his charitable work and through his journalism • Dickens' own life experiences of poverty, with his father in the Marshalsea prison • memorable characters well suited to publication of the novel in instalments.

Q6 (i)	<p>Re-read page 60 from ““What do you play, boy?’...” to page 61 “...under the weight of a crushing blow.” By focusing closely on linguistic and literary techniques, analyse how Dickens presents the characters and their relationships in this extract. [20]</p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology.</p> <p>Linguistic and literary features that might be explored in the extract include but are not limited to:</p> <ul style="list-style-type: none"> • imperatives used by Miss Havisham “Beggar him”, “Tell me in my ear”, “Play the game out” • repetition of “once white, now yellow” • lexical set of death “grave-clothes”, “shroud”, “corpse-like”, “decayed”, “buried” • adverbial phrases “with disdain” and “with the greatest disdain” • noun phrases “this arrest of everything, this standing still” • metaphor “Her contempt was so strong, that it became infectious, and I caught it.” • free indirect speech “stupid, clumsy labouring-boy” – Estella’s insult internalised by Pip • anaphora “I think she is very...”, with the intensifier “very” • repetition of verb “dropped” • adverbial phrase “under the weight of a crushing blow”.
AO2	<p>Candidates should select evidence to discuss how Dickens presents the characters and their relationships. They should use linguistic and literary approaches to show how Dickens’ language conveys these impressions.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Estella’s contempt towards Pip throughout • sense of importance of social class, and Pip’s shame at his working-class roots • presentation of Miss Havisham as being like a corpse • Pip’s observations of Miss Havisham and Estella • Pip’s nervousness conveyed through short responses to questions • Miss Havisham’s dominance of the scene despite not taking any part in the game.

(ii)	Examine Dickens' presentation of female characters elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how female characters are presented elsewhere in the novel.
AO2	<p>Candidates should use linguistic and literary approaches to discuss the presentation of female characters elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> • Mrs Joe, including her relationship with Pip at the beginning of the novel as well as her vulnerability after she is attacked • Biddy, and her support of Pip and Joe throughout • Estella, her marriage to Drummle and her conversation with Pip at the end of the novel • the support more minor female characters provide – Miss Skiffins with Wemmick, Clara with Herbert • Estella, and then later Sarah Pocket, waiting on Miss Havisham • Miss Havisham – seems threatening and all-powerful to Pip when he meets her, but later he realises she was of little influence in terms of his wealth. <p>Look for and reward all valid interpretations.</p>
AO3	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors might include:</p> <ul style="list-style-type: none"> • Victorian attitudes to women – domesticated, caring and accepting • Dickens' own (often troubled) relationships with women, such as with his mistress Ellen Ternan • feminist reading noting more angry and assertive women who are ultimately beaten and subdued • snobbery of the leisured classes (such as Estella) • significance of class and status in nineteenth-century England • memorable characters well suited to publication of the novel in instalments • bildungsroman – variety of supporting characters linked to Pip's development.

Ian McEwan: *Atonement* (Vintage)

Q7 (i)	<p>Re-read page 297 from “She took away her hand...” to page 298 “...settle him down into sleep.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents the characters and situation in this extract. [20]</p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology.</p> <p>Linguistic and literary features that might be explored in the extract include but are not limited to:</p> <ul style="list-style-type: none"> • minor sentence “Not gangrene.” • adverb “neutrally” • syntactic parallelism “a hand rested on her shoulder and a woman’s voice said in her ear” • noun phrase “the familiar form” • simple sentence “Exhaustion was his anaesthetic.” • syntax foregrounding “Everything” compared with “one small thing” at the end of the sentence • free indirect speech “Come on now, ... Sit up now...” • verb “cradled” and simile “like giant babies” • metaphor “those books of glossy blank pages” • adverb “tenderly” • listing “how he would turn to her... realise... and take her hand, and... forgive her”.
AO2	<p>Candidates should select evidence to discuss the presentation of characters and situation. They should use linguistic and literary approaches to show how McEwan’s language presents these ideas.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Briony’s inexperience as a nurse, but still having to deal with the awful situation • focalised narration of her thoughts reflecting her increasing confidence • the horrific detail of the injuries • the supportive words from the Sister indicating a change in situation • the way Briony dwells on her crime even at times like this • the vulnerability of the soldiers, relying on Briony’s help (even though we recognise her inadequacies and inexperience).

(ii)	Discuss McEwan's presentation of vulnerability elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how McEwan presents vulnerability elsewhere in the novel.
AO2	<p>Candidates should use linguistic and literary approaches to show how McEwan presents vulnerability elsewhere in the novel.</p> <p>They might choose to comment on:</p> <ul style="list-style-type: none"> • the emotional vulnerability of Lola and the twins on their arrival at the Tallis house • Lola's physical vulnerability leading to her rape and then marriage to Paul Marshall • Robbie's inability to defend himself against the false accusations due to being from a lower social class • Cecilia's relationship with Robbie in Part One – her youth and innocence exaggerated by Briony's view of it • those on the road to Dunkirk, out in the open with bombers flying overhead • the soldiers arriving in the London hospitals from Dunkirk • the vulnerability of age and ill-health for many of the elderly characters in the final section of the novel (Leon, Briony, Pierrot). <p>Look for and reward all valid interpretations.</p>
AO3	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors might include:</p> <ul style="list-style-type: none"> • patriarchal society of the early twentieth century • significance of social mobility in the 1930s – blurring of class divisions but prejudice remains • McEwan's father's experiences of wartime and the road to Dunkirk • McEwan's research at the Imperial War Museum, particularly linked to Dunkirk and nightingale nurses • the use of metanarrative • McEwan known for his exploration of subjectivity and interpretation.

Q8 (i)	Re-read page 72 from “The island temple, built in the style...” to page 73 “...from being entirely a fake.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents the setting in this extract. [20]
AO1	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology.</p> <p>Linguistic and literary features that might be explored in the extract include but are not limited to:</p> <ul style="list-style-type: none"> • abstract noun phrase “the pastoral ideal” • adverbial “of course” (linked to no religious function) • architectural lexical set “pillars”, “pediment” “damp-course”, “stucco”, “laths” • simile “like the ribs of a starving animal” • passive voice “All the panes were gone... smashed by...” • use of adjectives “pretty”, “filthy”, “terrible”, “incorruptible” • parallelism “Just as the swimming pool... so the temple...” • syndetic listing “the style of column, or the pediment, or the proportions...” • noun phrase “useless little building” • personification “the temple was the orphan...” • adverb “outrageously” • premodification in “a faintly religious ambience”.
AO2	<p>Candidates should select evidence to discuss how McEwan presents the setting. They should use linguistic and literary approaches to show how McEwan’s language explores these ideas.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • the way the run-down temple reflects a time and society that is lost • the marks from the beggars reflecting class differences and the lower classes influencing the upper class • the importance of family history, knowing that you’ve come from something, but undermined by the fact no one can be bothered to research it • Leon and his friends showing little respect for the manifestations of their upper-class lives • the romantic nature of the narrative, focalised through Briony at this point – always a sense of storytelling rather than reality.

(ii)	Explore the significance of settings elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how McEwan presents the significance of settings elsewhere in the novel.
AO2	<p>Candidates should use linguistic and literary approaches to show how the significance of settings is conveyed. They might choose to comment on:</p> <ul style="list-style-type: none"> • the Tallis house and estate in Part One of the novel – sense of isolation and claustrophobia, with oppressive atmosphere heightened by hot weather • Tilney’s (the Tallis house as a hotel) in the final section (‘London, 1999’) – provides some sense of resolution as a setting • the historical reality of settings in Part Two and Part Three – the retreat to Dunkirk, London during the war, and London hospitals • the apparent significance of specific settings in Part One (the fountain, the temple, the nursery) undermined by the reality of the horrors of war and the outside world in Part Two and Part Three • despite the historical basis for events later in the novel, settings are more generic (villages in France, hospitals in London) • the connection made between the reality of London (specifically the Imperial War Museum) and the fictional Tallis house in the final section. <p>Look for and reward all valid interpretations.</p>
AO3	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors might include:</p> <ul style="list-style-type: none"> • 1930s English society – class system, large country estates • changes in society post-war, with the country house as hotel by the end of the novel • use of source material from the Imperial War Museum to reconstruct retreat to Dunkirk, but also experience of nurses in London hospitals • McEwan’s father’s experience of Dunkirk and the retreat through France • literary context – country house novels of nineteenth century • metafiction – mixture of fictional and real settings connects with the way the text plays with the idea of truth.

Kazuo Ishiguro: *The Remains of the Day* (Faber)

Q9 (i)	<p>Re-read page 234 from “His lordship is a gentleman...” to page 235 “...better understanding between nations.” By focusing closely on linguistic and literary techniques, analyse how Ishiguro presents the characters and situation in this extract. [20]</p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology.</p> <p>Linguistic and literary features that might be explored in the extract include but are not limited to:</p> <ul style="list-style-type: none"> • noun “gentleman” and noun phrase “a true old English gentleman” • interrogative “How could you not have seen it?” repeated as a declarative “You must have seen it, Stevens.” • idiom “out of his depth” • repetition of tag question “You’ve seen it yourself, haven’t you?” • syndetic pair “fine and noble” (also repeated later in extract) • metaphor “go over the precipice” • formal politeness of Stevens’ “I’m sorry, sir,” • superlative “most useful” • connotations of “propaganda tricks” • adverbs to emphasise Cardinal’s points – “crucially”, “beautifully” • formality of Stevens’ phrasing “has always striven to aid better understanding between nations”.
AO2	<p>Candidates should select evidence to discuss how Ishiguro presents the characters and situation. They should use linguistic and literary approaches to show how Ishiguro’s language explores these ideas.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Mr Cardinal’s awareness of Darlington’s naivety stemming from some outdated notion of nobility and tradition • Stevens’ innocence when discussing global events • Stevens’ unrelenting support of Lord Darlington • the clarity provided for the reader in terms of historical events and Darlington’s position within them • Mr Cardinal’s frustration that Stevens isn’t understanding the situation (or willing to be disloyal to Darlington).

(ii)	Discuss Ishiguro's presentation of dedication and loyalty elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how Ishiguro presents dedication and loyalty elsewhere in the novel.
AO2	<p>Candidates should use linguistic and literary approaches to show how dedication and loyalty are conveyed. They might choose to comment on:</p> <ul style="list-style-type: none"> • his notion of dignity, linked to being the 'perfect butler' – he has a sense of duty towards his master that demands loyalty no matter what • the 'tiger under the table' story establishing the level of calm and dedication to the role that Stevens believes is expected of him • Stevens' dedication taken to the extreme, as he continues to work when his father has just died • other minor incidents that satirise Stevens' dedication to his role – such as seeing criticism when none is intended (Farraday looking at the fork) • Stevens' loyalty to Lord Darlington in the dismissal of the two Jewish maids, despite Miss Kenton's outrage – and their later discussion of this matter • Stevens ultimately distancing himself from Lord Darlington's ideas towards the end of the Moscombe section • Stevens' realisation that his dedication has left him with little of his own life, but also his resolve in this final section to dedicate himself to becoming the sort of butler Farraday expects. <p>Look for and reward all valid interpretations.</p>
AO3	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors might include:</p> <ul style="list-style-type: none"> • Lord Darlington's fascist views and the turbulent political situation of Europe in the 1930s • use of flashbacks and non-linear narrative – 1950s setting of Stevens' travels allows for different perspective on Darlington's political views • established class system and the very specific roles and expectations of the servant class • the 'military' values of discipline and self-sacrifice (in an era dominated by world wars) • Stevens' emotional repression belongs to an older code of conduct – control over emotions connected with key concept of dignity • societal changes in post-war Britain – rise of socialism and voice of the working class.

Q10 (i)	<p>Re-read page 138 from “I had been rather pleased with my witticism...” to page 140 “...until I have practised further.” By focusing closely on linguistic and literary techniques, analyse how Ishiguro presents the characters and situation in this extract. [20]</p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology.</p> <p>Linguistic and literary features that might be explored in the extract include but are not limited to:</p> <ul style="list-style-type: none"> • contrast between “rather pleased” and “slightly disappointed” • noun “skill” • metaphor “my professional armoury” • verb phrase “have been studying” • adverbial phrase “always in the best of taste” • formality of “devised a simple exercise” • uncertainty conveyed by modal verbs and adverbs “I might actually”, “could easily have been” • verb “torment” • pre-modified adjective “perfectly cheerful” • noun phrase “necessary skill and experience” • adverb and verb choice “gravely risks”.
AO2	<p>Candidates should select evidence to discuss how Ishiguro presents the characters and situation. They should use linguistic and literary approaches to show how Ishiguro’s language explores these ideas.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Stevens overthinking his ‘witticism’ • vulnerability felt by Stevens that this is a skill he needs but is struggling to acquire • the notion that humour is something that can be learnt – Stevens reducing everything to a ‘skill’ • his focus on the need to be appropriate and inoffensive in his humour • the lack of concern displayed by others mentioned in the extract • Stevens’ desire to adapt to what he thinks Farraday requires from a butler.

(ii)	Examine the presentation and significance of humour elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show the presentation and significance of humour elsewhere in the novel.
AO2	<p>Candidates should use linguistic and literary approaches to show how the significance of humour is conveyed. They might choose to comment on:</p> <ul style="list-style-type: none"> • the formal tone adopted in the narrative voice throughout reflecting Stevens' inability to see humour in situations • the satire created by Stevens' formality and focus on his role – humour is often at his expense, a joke between the reader and the author • Stevens' attempts to convey 'the facts of life' to Reginald Cardinal and the resulting misunderstandings • the references to bantering throughout the novel and Stevens' belief that it's his duty to learn this 'skill' • the way Stevens associates 'bantering' with Farraday and the changes in society and social rules • bantering as something that Stevens returns to as being an intrinsic part of his role and duty at the end of the novel (linked to 'human warmth') • Stevens' belief that he must fulfil his role as butler the whole time meaning he always takes situations seriously (without being open to any humour). <p>Look for and reward all valid interpretations.</p>
AO3	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors might include:</p> <ul style="list-style-type: none"> • the clear role of the servant class within the English class system of the early twentieth century • strict ideas of masculinity and the lack of emotional intelligence (whether love or humour) • American ownership of Darlington Hall – decline of the English ancestral home and changes in the significance of domestic service roles • English class system still in place in 1950s, but changes taking place in society • Ishiguro's use of the unreliable narrator • Stevens' emotional repression belongs to an older code of conduct, suggesting military values.

Alice Walker: *The Color Purple* (W & N)

Q11 (i)	<p>Re-read page 53 from “Next one come visit, his brother...” to page 55 “...I feel just right.” By focusing closely on linguistic and literary techniques, analyse how Walker presents the characters and their relationships in this extract. [20]</p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology.</p> <p>Linguistic and literary features that might be explored in the extract include but are not limited to:</p> <ul style="list-style-type: none"> • interrogatives “Where she at?” “Where the Queen Honeybee?” and the mode of address “Queen Honeybee” • contrast in noun phrases “slicked back hair” and “a bugga in his nose” • listing of Tobias’s actions “He run his hand...try to feel...Wipe his hands...Shake out the crease.” • syndetic pairs “sick and well”, “good and evil” • simile “like a razor opening” • metaphor “her face full of eyes” • repetition of “fine and dandy” • adverb “together” in “Us three set together gainst Tobias” • noun phrase “fly speck box of chocolate” • adverbial “For the first time in my life”. <p>N.B. Candidates are likely to discuss features of Celie’s dialect. Examples selected should relate clearly to the question set.</p>
AO2	<p>Candidates should select evidence to discuss the presentation of the characters and their relationships in this extract. They should use linguistic and literary approaches to show how Walker’s language conveys these impressions.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Celie’s feeling of contentment with Mr and Shug, against Tobias • Tobias’s sense of self-importance (undermined by Celie’s narration) • Shug as a significant presence within the conversation even before she appears, and the sense of anticipating her appearance • Celie’s sense of self-worth beginning to appear • Tobias’s criticism of his wife and overall lack of consideration for her • Mr’s relative lack of participation in the conversation (and Shug ignores him).

(ii)	Explore Walker's presentation of day-to-day life elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how day-to-day life is presented elsewhere in the novel.
AO2	<p>Candidates should use linguistic and literary approaches to show how day-to-day life is presented elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> • Celie's domestic responsibilities at the beginning of the novel (in contrast to Nettie being allowed to go to school) • Mr and Pa both remarrying quickly so they have someone to do the cooking, cleaning and look after the children • Celie working in the fields, with the implication that Mr and Harpo are not much help • Harpo's enjoyment of domestic tasks, and looking after his father later in the novel – leading to Mr taking on more domestic responsibility too • Sofia's experiences in prison • sewing and quilting as something practical but also artistic, and something that brings people together (Celie, Sofia, Shug, Mr) • Celie's life changing when she goes to live with Shug and starts her business • Nettie's accounts of her daily life in Africa • the way the women look after each other's children (such as Sofia and Mary Agnes). <p>Look for and reward all valid interpretations.</p>
AO3	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors might include:</p> <ul style="list-style-type: none"> • Womanism – female characters supporting each other • the tradition of sewing and quilting • patriarchal society in early 20th century southern USA • Walker's three stages of black women's history • legacy of slavery – racism, Jim Crow laws • missionaries travelling to Africa • Walker's version of a historical novel – about everyday life.

Q12 (i)	<p>Re-read page 111 from “Shug say, the last baby did it...” to page 112 “...And glad of it.” By focusing closely on linguistic and literary techniques, analyse how Walker presents the characters and their relationships in this extract. [20]</p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology.</p> <p>Linguistic and literary features that might be explored in the extract include but are not limited to:</p> <ul style="list-style-type: none"> • asyndetic listing “She drink, she fight, she love... She work...” • fronted conjunction “And dance” • interrogatives “How come he ain’t funny no more? ... What happen to the man I love?” • modal verb “couldn’t” in “Us had the kind of love couldn’t be improve.” • intensifiers “I was so mean, and so wild” • mode of address “Poor Annie Julia” • Annie Julia as object of sentences “Her family forgot about her... Albert beat her. The children dragged on her.” • minor sentence “Nothing”. • simile “Big black eyes look like moons” • noun phrase “a few drops of water” • listing “the Albert that don’t dance, can’t hardly laugh, never talk bout nothing, beat you and hid your sister Nettie’s letters.”. <p>N.B. Candidates are likely to discuss features of dialect. Examples selected should relate clearly to the question set.</p>
AO2	<p>Candidates should select evidence to discuss how characters and their relationships are presented. They should use linguistic and literary approaches to show how Walker’s language conveys these impressions.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Shug and Albert’s intense relationship, at the expense of others • the intensity and enjoyment of Shug reflecting on her relationship with Albert • Shug’s realisation of how she hurt others (Annie Julia, Celie) • the description of the Albert that Shug knows, compared to his behaviour with Annie Julia and Celie • Shug’s belief that her and Albert were meant to be together (but she’s still against being tied down by marriage) • Celie trying not to listen to Shug or not to be affected by what Shug is saying.

(ii)	Explore Walker's presentation of male characters elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how male characters are presented elsewhere in the novel.
AO2	<p>Candidates should use linguistic and literary approaches to show how male characters are presented elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> • the presentation of Pa, both at the beginning of the novel (opening threat) and later when Celie visits with Shug • the story of Celie's father, as told to Nettie • how Albert treats Celie and how he becomes more vulnerable and more caring by the end of the novel • Samuel's kindness in first taking in Celie's children, and then Nettie • Adam's love for Tashi and getting facial scars to help her feel accepted • the views of the Olinka men in not educating women • Harpo throughout the novel – attacking Celie when she first arrives, fighting Sofia, being reconciled with Sofia at the end • Eleanor Jane's father / husband / son and Sofia's view of these male characters. <p>Look for and reward all valid interpretations.</p>
AO3	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors might include:</p> <ul style="list-style-type: none"> • <i>The Color Purple</i> as a womanist novel – focuses on the female perspective of men and of events • patriarchal society of early 1900s USA • increasing roles for women towards mid-1900s, and how men adapted to this • Walker based the character of Albert on her own grandfather, who she loved, despite knowing that he beat her grandmother • double oppression – racism affecting how black men treated black women • racism in southern USA – Jim Crow Laws, lynching • critics' views that Walker misrepresents black men in the novel and Walker's response to this.

Assessment Grid for Component 1 Section B: Prose (i)

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (10 marks)	AO2 Analyse ways in which meanings are shaped in texts (10 marks)
5	9-10 marks	9-10 marks
	<ul style="list-style-type: none"> • thorough knowledge, understanding and insights gained from integrated study • sophisticated and purposeful application of concepts and methods; apt textual support • accurate and precise use of terminology • effectively organised response, • confident and fluent expression 	<ul style="list-style-type: none"> • perceptive analysis of how language choices, form and structure affect meaning • mature and assured reading of texts • confident understanding of and appreciation of writers' techniques
4	7-8 marks	7-8 marks
	<ul style="list-style-type: none"> • clear evidence of integrated study • purposeful use of terminology • clearly understands and applies relevant concepts and methods • coherent written expression • well organised and shaped response 	<ul style="list-style-type: none"> • sustained analysis of how language choices, form and structure affect meaning • thoughtful reading of texts • secure reading of implicit meaning • sound understanding of literary/linguistic features
3	5-6 marks	5-6 marks
	<ul style="list-style-type: none"> • some evidence of integrated study • reasonable use of terminology • some understanding of literary/linguistic concepts and methods, not always relevant • generally coherent written expression • clearly organised 	<ul style="list-style-type: none"> • some analysis of how language choices, form and structure affect meaning, though may not always be sustained • sensible reading of texts • sensible reading of implicit meaning • sensible understanding of literary/linguistic features
2	3-4 marks	3-4 marks
	<ul style="list-style-type: none"> • basic evidence of integrated study • basic use of key terminology, though may include some inaccuracy • basic understanding of concepts and methods • lapses in quality of written expression • straightforward organisation 	<ul style="list-style-type: none"> • basic analysis of how language choices, form and structure affect meaning • awareness of key linguistic/ literary features • straightforward understanding of texts with some generalisation and simplification
1	1-2 marks	1-2 marks
	<ul style="list-style-type: none"> • limited evidence of integrated study • limited application of concepts and methods • irregular use of terminology • frequent lapses in clarity • response may lack organisation 	<ul style="list-style-type: none"> • limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning • superficial analysis of texts
0	0 marks: response not worthy of credit or not attempted	

Assessment Grid for Component 1 Section B: Prose (ii)

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (10 marks)	AO2 Analyse ways in which meanings are shaped in texts (10 marks)	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received (20 marks)
5	9-10 marks <ul style="list-style-type: none"> • thorough knowledge, understanding and insights gained from integrated study • sophisticated and purposeful application of concepts and methods; apt textual support • accurate and precise use of terminology • effectively organised response, utilising an academic style and register • confident and fluent expression 	9-10 marks <ul style="list-style-type: none"> • perceptive analysis of how language choices, form and structure affect meaning • mature and assured reading of texts • confident understanding of and appreciation of writers' techniques • consistently relevant 	17-20 marks <ul style="list-style-type: none"> • confident evaluation of impact of contextual factors in shaping the production and reception of texts • confident awareness of genre
4	7-8 marks <ul style="list-style-type: none"> • clear evidence of integrated study • purposeful use of terminology • clearly understands and applies relevant concepts and methods • accurate and coherent written expression • effectively organised and shaped response 	7-8 marks <ul style="list-style-type: none"> • sustained analysis of how language choices, form and structure affect meaning • thoughtful reading of texts • secure reading of implicit meaning • sound understanding of literary/linguistic features • clearly relevant 	13-16 marks <ul style="list-style-type: none"> • sound awareness of the influence of contextual factors on the production and reception of texts • secure awareness of genre
3	5-6 marks <ul style="list-style-type: none"> • some evidence of integrated study • reasonable use of terminology • some understanding of literary/linguistic concepts and methods, not always relevant • generally accurate and coherent written expression • clearly organised 	5-6 marks <ul style="list-style-type: none"> • some analysis of how language choices, form and structure affect meaning, though may not always be sustained • sensible reading of texts • sensible reading of implicit meaning • sensible understanding of literary/ linguistic features • mainly relevant 	9-12 marks <ul style="list-style-type: none"> • sensible awareness of the influence of contextual factors on the production and reception of texts • sensible awareness of genre

2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • basic evidence of integrated study • basic use of key terminology, though may include some inaccuracy • basic understanding of concepts and methods • lapses in quality of written expression • straightforward organisation 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • basic analysis of how language choices, form and structure affect meaning • awareness of key linguistic/ literary features • straightforward understanding of texts with some generalisation and simplification • some relevance 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • basic awareness of the influence of contextual factors on the production and reception of texts • basic awareness of genre
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • limited evidence of integrated study • limited application of concepts and methods • irregular use of terminology • frequent lapses in clarity • response may lack organisation 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning • superficial analysis of texts • limited relevance 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • limited awareness of the influence of contextual factors on the production and reception of texts • limited awareness of genre
0	0 marks: response not worthy of credit or not attempted		