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# **GCE A LEVEL MARKING SCHEME**

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**AUTUMN 2020**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2020 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

## AUTUMN 2020 MARK SCHEME

### COMPONENT 1: POETRY AND PROSE

#### 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 mark 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.
- 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 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 WJEC GCE 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 WJEC GCE English Subject Officer at the end of the marking period.
- 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
N	Narrative
Q	Long quotation copied out

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.

### **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 OCTOBER.**

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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 as they do so. They are also required to compare these poems to one unseen texts, 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	20marks	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	<p>With detailed reference to two poems from the <i>Anthology</i> and Text A, ‘You and I’ by Roger McGough, compare and contrast how close relationships are presented. [60]</p>
AO1	<p>Candidates should use coherent written expression and organise material to address the comparative element of the task.</p> <p><b>Poetry: candidates must select two poems which involve close relationships.</b></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><b>Text A:</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 A include, but are not limited to:</p> <ul style="list-style-type: none"> <li>• end-stopped quatrains</li> <li>• irregular rhythm</li> <li>• caesuras and enjambment patterned throughout</li> <li>• syndetic pair of pronouns in title</li> <li>• first person singular and second person pronouns, equally and symmetrically arranged</li> <li>• simple declarative sentences</li> <li>• present tense</li> <li>• two sentences paired in each quatrain</li> <li>• verbs of the senses ‘hear’, ‘feel’, ‘see’</li> <li>• idiomatic lexis ‘a new tack’, ‘crocodile tears’</li> <li>• juxtapositions e.g. adverb ‘quietly’ and verb ‘shouting’</li> <li>• metaphors of the dove and the hawk</li> <li>• symbolism/ connotations of the dove and the hawk, the olive branch and the thorns</li> <li>• shift from verbs ‘explain’, ‘try’, ‘offer’ to the less proactive ‘bleed’ and ‘withdraw’</li> <li>• imagery of physical injury ‘old wounds’, ‘thorns’, ‘bleed’.</li> </ul>
AO2	<p><b>Poetry:</b> Candidates need to show understanding of <b>how</b> close relationships are presented in their chosen poems. There should be a clear focus on how language, structure and form <u>create meaning</u>.</p> <p><b>Text A:</b> Candidates should explore <b>how</b> McGough’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"> <li>• ironic title suggesting partnership and unity</li> <li>• type of relationship left open – marriage, lovers, parent and child?</li> <li>• starts ‘in media res’ and ends without resolution</li> <li>• speaker understands the addressee’s viewpoint; describes but does not blame</li> <li>• careful balance; both try to communicate and both misinterpret the other</li> <li>• all conciliatory moves perceived as aggressive</li> <li>• alternation and symmetry creating double viewpoint</li> <li>• breakdown in communication; final stanza shows reactions rather than renewed effort.</li> </ul>



<b>A03</b>	<b>Poetry:</b> 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.
<b>A04</b>	<p>Candidates may choose any two poems which deal with close relationships in some way. Possible choices include: 'A Valediction Forbidding Mourning', 'The Flea', 'To My Dear and Loving Husband', 'How Do I Love Thee?', 'A Birthday', 'Remembrance', 'The Voice'.</p> <p><b>Connections</b></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	<p>With detailed reference to two poems from the <i>Anthology</i> and Text B, an extract from the novel <i>Acts and Omissions</i> by Catherine Fox, compare and contrast how women are presented. [60]</p>
AO1	<p>Candidates should use coherent written expression and organise material to address the comparative element of the task.</p> <p><b>Poetry: candidates must select two poems which involve the ways in which women are presented.</b></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><b>Text B:</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"> <li>• third person perspective</li> <li>• first person for narrative voice</li> <li>• second person involving readers</li> <li>• past tense narrative with present tense for descriptions</li> <li>• proper nouns ‘Fair Trade’ and ‘Cath Kidston’</li> <li>• pre-modifiers ‘Aga-warmed’ and ‘homemade’</li> <li>• designer colours ‘raspberry’, ‘pistachio’</li> <li>• personification of the muted décor ‘polite. . .statement’</li> <li>• tripling ‘She watches. . .class’</li> <li>• simple declarative sentences</li> <li>• pre-modifiers ‘caramel-coloured’, ‘frizzy dark’</li> <li>• colloquial register ‘Yeah,right.’</li> <li>• rhetorical interrogative</li> <li>• humorous metaphor ‘a badger stripe’</li> <li>• comic assonance ‘Pilates, schmilates’</li> <li>• anaphora/parallelism ‘Her black. . .’</li> <li>• plosive alliteration ‘potter. . .prettily. . .perfect’</li> <li>• abstract noun ‘malevolence’</li> <li>• simile ‘like Shelob. . .shop’</li> <li>• collective noun ‘clutter’</li> <li>• monosyllabic dynamic verbs ‘squash’ and ‘crunch’</li> <li>• adverb ‘pastorally’</li> <li>• direct speech and interrogatives.</li> </ul>
AO2	<p><b>Poetry:</b> Candidates need to show understanding of <b>how</b> women are presented in their chosen poems. There should be a clear focus on how language, structure and form <u>create meaning</u>.</p> <p><b>Text B:</b> Candidates should explore <b>how</b> Fox’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"> <li>• contrasting characters</li> <li>• characterisation through exposition</li> <li>• stereotypical ideas of domestic comfort and affluence</li> </ul>

	<ul style="list-style-type: none"> <li>• emphasis on appearances</li> <li>• preoccupation with décor, exercise, clothing and style</li> <li>• access to Jane’s thoughts but not to Susanna’s, creating bias and leading the reader to take sides</li> <li>• conformity v. rebellion</li> <li>• Jane’s resentment presented humorously</li> <li>• hint of patronage in Susanna’s tone</li> <li>• creates curiosity; dialogue will reveal more about characters and their lives.</li> </ul>
<b>A03</b>	<p><b>Poetry:</b> 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.</p>
<b>A04</b>	<p>Candidates may choose any two poems which deal with women in some way. Possible choices include: Sonnet 130, ‘There is a Garden in her Face’, ‘To My Dear and Loving Husband’, ‘The Picture of Little T.C.’, ‘She Walks in Beauty’, ‘My Last Duchess’</p> <p><b>Connections</b> 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>

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

## Section B: Prose

### Mark Allocation

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>
<b>Part (i)</b>	10 marks	10 marks	-
<b>Part (ii)</b>	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 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)**

<b>Q3 (i)</b>	<p><b>Re-read page 45 from “I was left there alone...” to page 46 “...what shall I do?”</b>  <b>By focusing closely on linguistic and literary techniques, analyse how Brontë presents Jane’s thoughts, feelings and situation in this extract. [20]</b></p>
<b>A01</b>	<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"> <li>• lexical set/imagery of war</li> <li>• indefinite article/determiner in ‘A child’</li> <li>• visual imagery/analogy of the heath during and after a fire</li> <li>• gustatory imagery of the wine of revenge</li> <li>• contrasts e.g. in post-modification ‘alive, glancing, devouring’ and ‘black and blasted’</li> <li>• plosive alliteration and assonance ‘black and blasted’</li> <li>• abstract nouns ‘madness’ and ‘dreariness’</li> <li>• syndetic pairs of adjectives ‘warm and racy’, ‘metallic and corroding’</li> <li>• pathetic fallacy of the shrubbery and the plantation</li> <li>• symbolism of the empty field</li> <li>• rhetorical interrogatives.</li> </ul>
<b>A02</b>	<p>Candidates should select evidence to discuss how Bronte presents Jane’s thoughts, feelings and situation. They should use linguistic and literary approaches to show <b>how</b> 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"> <li>• Jane’s solitary and introspective existence at Gateshead</li> <li>• absence of companions or confidantes</li> <li>• analysis of powerful emotions and their aftermath</li> <li>• anger and vengeance exhilarating but ultimately destructive</li> <li>• attempt and failure to soothe herself by reading</li> <li>• impact of the weather and the season on her feelings</li> <li>• bleak prospects symbolised by the view.</li> </ul>

<b>(ii)</b>	<b>How does Brontë present relationships between the generations elsewhere in the novel?</b> [40]
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select material to show how Bronte presents relationships between the generations elsewhere in the novel.
<b>AO2</b>	<p>Candidates should use linguistic and literary approaches to show how Bronte presents relationships between the generations. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• Mrs Reed's treatment of Jane at Gateshead</li> <li>• Jane's forgiveness of Mrs Reed before her death</li> <li>• Mrs Reed's indulgence of John and his ingratitude</li> <li>• developing relationship and eventual friendship between Jane and Bessie</li> <li>• thoughtful intervention of Mr Lloyd</li> <li>• Mr Brocklehurst's attitude to the girls at Lowood and treatment of Jane</li> <li>• treatment of Helen Burns by Miss Scatcherd</li> <li>• benevolent leadership of Miss Temple; her kindness to Helen and Jane</li> <li>• Jane's relationship with Adele and later with pupils at Morton</li> <li>• Blanche Ingram's memories of tormenting governesses</li> <li>• Rochester's cool guardianship of Adele</li> <li>• Rochester's marriage to Bertha set up by his father.</li> </ul> <p><b>Look for and reward all valid alternatives.</b></p>
<b>AO3</b>	<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"> <li>• Bronte motherless from an early age; men, like Patrick Bronte, more remote in daily life</li> <li>• absence of the concept of children's rights</li> <li>• conditions in unregulated boarding schools; distortion of Christian values in the treatment of children</li> <li>• Charlotte Bronte's experience at Cowan Bridge School, fictionalised as Lowood</li> <li>• teaching, as represented by Miss Temple, one of the few careers available to educated women; female teachers as role models</li> <li>• Bronte's experiences as a governess</li> <li>• Jane's spiritual development affected by her relationships with adults: Bildungsroman element.</li> <li>• family pressure to marry for money</li> </ul>

Q4 (i)	<p>Re-read page 203 from “Most true is it...” to page 204 “...I must love him.” By focusing closely on linguistic and literary techniques, analyse how Brontë presents Jane’s thoughts and feelings about Mr Rochester 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"> <li>• asyndetic list of pre-modified noun phrases ‘colourless. . .mouth’</li> <li>• abstract nouns in parenthesis- all energy, decision, will-‘</li> <li>• verbs ‘mastered’ and ‘fettered’</li> <li>• metaphor of the germs of love. . .green and strong.’</li> <li>• rhetorical interrogative</li> <li>• contrasting noun phrases e.g. ‘gallant grace’</li> <li>• plosives in ‘pith’ and ‘power’</li> <li>• visual and auditory imagery of the candles and the bell</li> <li>• syndetic pairs of adjectives ‘brilliant and gentle’, ‘searching and sweet’</li> <li>• parallelism ‘in my brain. . .nerves</li> <li>• contrasting verbs ‘sever’ and ‘assimilates’</li> <li>• anaphora in the rhetorical interrogatives ‘Did I say. . .Did I forbid. .?’</li> <li>• minor exclamative ‘Blasphemy against nature!’</li> <li>• parallelism ‘I must conceal. . .remember’</li> <li>• repetition of the modal verb ‘must’.</li> </ul>
AO2	<p>Candidates should select evidence to discuss how Brontë presents Jane’s thoughts and feelings about Mr Rochester. They should use linguistic and literary approaches to show <b>how</b> Bronte’s language conveys these impressions.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• detail of Rochester’s features showing intense scrutiny</li> <li>• emphasis on power rather than polish</li> <li>• more conventionally attractive men used as contrast</li> <li>• Jane’s failure to scold herself out of love</li> <li>• satisfaction that others do not share her admiration</li> <li>• growing certainty of an affinity between them</li> <li>• determination to keep repressing her love</li> <li>• realisation that to deny her love would be against nature.</li> </ul>



<b>(ii)</b>	<b>Discuss the presentation of male characters elsewhere in the novel.</b> <b>[40]</b>
<b>A01</b>	Reward accurate coherent expression and clear organisation. Candidates should select material to show how male characters are presented elsewhere in the novel.
<b>A02</b>	<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"> <li>• John Reed, a bully indulged as a child and dissolute as a young man</li> <li>• Mr Brocklehurst, stern and judgmental; abuser of institutional power</li> <li>• Rochester, flawed and charismatic; his roles as master, husband, playboy, suitor, invalid and husband again</li> <li>• St John Rivers, driven by faith, sacrificing love for religious vocation.</li> </ul> <p><b>Look for and reward all valid interpretations.</b></p>
<b>A03</b>	<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"> <li>• patriarchy; males inherit</li> <li>• Charlotte's brother Branwell, privileged as the only son but unsuccessful</li> <li>• some qualities of the Byronic hero in Rochester– strong, mysterious, charismatic, flawed</li> <li>• admired older married man, related to Bronte's experiences in Brussels</li> <li>• experience of stern regime and unsympathetic authority at Cowan Bridge School</li> <li>• importance of religion to Bronte's family and upbringing.</li> </ul>

**Charles Dickens: *Great Expectations* (Penguin Classics)**

<b>Q5 (i)</b>	<p><b>Re-read page 44 from “Much of my unassisted self...” to page 46 “...a drawback on my learning”. By focusing closely on linguistic and literary techniques, analyse how Dickens presents the characters and their relationship in this extract.</b></p> <p style="text-align: right;"><b>[20]</b></p>
<b>AO1</b>	<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"> <li>• analogy of the bramble-bush</li> <li>• personification/biblical allusion ‘those thieves’</li> <li>• symbolism of the hearth as setting</li> <li>• non-standard orthography, graphology and missing punctuation in the letter</li> <li>• higher register such as ‘indispensable’, ‘erudition’ of the adult narrator</li> <li>• Pip’s use of Joe’s catchphrase ‘wot larx’</li> <li>• affectionate vocative ‘old chap’</li> <li>• exclamatory ‘what a scholar you are!’</li> <li>• Pip’s interrogatives</li> <li>• adjacency pairs</li> <li>• repetition of verb ‘hammered’.</li> </ul>
<b>AO2</b>	<p>Candidates should select evidence to discuss how Pip, Joe and their relationship are presented. They should use linguistic and literary approaches to show <b>how</b> Dickens’ language conveys these impressions.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• Pip’s early struggles and perseverance</li> <li>• keenness to learn</li> <li>• messages in the letter, hoping for a future with Joe, education, work and fun</li> <li>• Pip open and natural with Joe (before Satis House visits)</li> <li>• Joe’s ready encouragement and wonder at Pip’s achievements</li> <li>• humour made out of Joe’s illiteracy</li> <li>• Joe comfortable with his limitations and his life</li> <li>• Joe’s willingness to answer Pip’s questions</li> <li>• Joe’s lack of self-pity about his early disadvantages.</li> </ul>

(ii)	<p><b>Consider how Dickens presents education and learning elsewhere in the novel.</b> [40]</p>
A01	<p>Reward accurate coherent expression and clear organisation. Candidates should select material to show how education and learning are presented elsewhere in the novel.</p>
A02	<p>Candidates should use linguistic and literary approaches to show how education and learning are presented elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• Mrs Joe hostile to Pip’s questioning</li> <li>• Mr Wopsle’s great aunt’s ‘school’</li> <li>• practical help and encouragement from Bidley</li> <li>• Pip’s surprise at Bidley’s progress</li> <li>• moral guidance from Joe; attempts at guidance from Bidley</li> <li>• Pip’s discussion with Bidley about educating Joe</li> <li>• Estella educated as a lady</li> <li>• Miss Havisham learns her mistakes</li> <li>• Herbert teaches table manners; tuition from Matthew Pocket</li> <li>• learning what it means to be a ‘gentleman’</li> <li>• discovery of the truth about ‘expectations’</li> <li>• growth of self-knowledge; learning humility</li> <li>• Bidley becomes village schoolmistress.</li> </ul> <p><b>Look for and reward all valid interpretations.</b></p>
A03	<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"> <li>• Bildungsroman/education novel – changes in Pip following his moral and spiritual development</li> <li>• highlights patchy and inadequate educational provision for poorer children; written before the 1870 Education Act</li> <li>• set in the time of Dickens’ own childhood</li> <li>• campaigning/social protest about unequal opportunities</li> <li>• in the 1800s children had fewer rights and strict discipline was the norm</li> <li>• Dickens’ interrupted education; experience of manual work as a child.</li> </ul>

6 (i)	<p>Re-read page 238 from ‘Her handsome dress...’ to page 240 ‘...and fallen dead.’ By focusing closely on linguistic and literary techniques, analyse how Dickens presents the characters and the 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"> <li>• imagery of the ruined garden ‘all in bloom’</li> <li>• juxtaposition of ‘inaccessibility’ and ‘tormented’ with ‘delight’ and ‘assurance’</li> <li>• minor exclamatory ‘Wretched boy!’</li> <li>• bleak metaphor of ‘the old wintry branches’</li> <li>• lexical set of death ‘ashes’, ‘funereal’, ‘grave’</li> <li>• noun phrases ‘ravenous intensity’, ‘passionate eagerness’</li> <li>• Miss Havisham’s interrogatives and imperatives</li> <li>• lexical repetition ‘Love her’</li> <li>• parallelism/anaphora ‘If she. . If she. .’; ‘I adopted’ ‘I bred. .’</li> <li>• parenthesis with comparatives ‘older’, ‘stronger’, ‘deeper’</li> <li>• abstract nouns listed ‘despair. . .death’</li> <li>• listed noun phrases ‘blind devotion. . .utter submission. .’</li> <li>• metaphor ‘shroud of a dress’.</li> </ul>
AO2	<p>Candidates should select evidence to discuss how Dickens presents the characters and the situation. They should use linguistic and literary approaches to show <b>how</b> Dickens’ language conveys these impressions.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• Pip’s distorted perspective of the ruined garden</li> <li>• irony: gap between the youthful Pip’s hopes and the older narrator’s knowledge</li> <li>• details inside Satis House unchanged</li> <li>• pervasive atmosphere of death and decay</li> <li>• manipulative nature of Miss Havisham</li> <li>• her perverse view of love as a destroyer</li> <li>• passive role of Estella.</li> </ul>

<b>(ii)</b>	<b>How does Dickens explore ideas about love elsewhere in the novel?</b> <b>[40]</b>
<b>A01</b>	Reward accurate coherent expression and clear organisation. Candidates should select material to show how ideas about love are explored elsewhere in the novel. They may choose to focus on any type(s) of love.
<b>A02</b>	<p>Candidates should use linguistic and literary approaches to discuss the presentation of ideas about love elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• Joe Gargery’s protective and unselfish love for Pip, one of the Christian values he represents</li> <li>• Joe’s devotion to Mrs Joe</li> <li>• worthy characters (Joe, Biddy, Herbert, Wemmick) rewarded with love and marriage</li> <li>• Magwitch’s fatherly devotion to Pip after the loss of his own child</li> <li>• Pip’s unconditional love of Estella, despite his wish to fall in love with Biddy</li> <li>• Estella turned against love by Miss Havisham</li> <li>• ambiguous ending; the last meeting between Pip and Estella.</li> </ul> <p><b>Look for and reward all valid interpretations.</b></p>
<b>A03</b>	<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"> <li>• wealthy women in danger of being courted for their fortunes before the Married Women’s Property Act in 1870</li> <li>• Dickens’ experience of unrequited love with Maria Beadnell</li> <li>• unequal and problematic relationships may reflect Dickens’ own troubled relationships with women and with his own parents</li> <li>• Dickens pressured to change the ending of the novel to allow the possibility of Pip and Estella ending up together</li> <li>• Bildungsroman/education novel– changes in Pip following his moral and spiritual development include lessons about love.</li> </ul>

Ian McEwan: *Atonement* (Vintage)

<p><b>Q7 (i)</b></p>	<p>Re-read page 226 from “The road no longer...” to page 227 “...the moment he was needed.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents Robbie’s thoughts, feelings and situation in this extract. <span style="float: right;">[20]</span></p>
<p><b>AO1</b></p>	<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"> <li>• fronted adjective ‘Vulnerable’</li> <li>• metaphor of the scales</li> <li>• long asyndetic list ‘his wound. . .the Channel’</li> <li>• italicised simple sentence ‘<i>I’ll wait for you</i>’</li> <li>• religious lexis ‘sacred site’, ‘heresies’, ‘genuflection’</li> <li>• memories in parenthesis</li> <li>• visual imagery ‘bleached colourless’</li> <li>• anaphora ‘He knew. . .revisited. . .remembered,</li> <li>• analogy of ‘BC and AD’</li> <li>• anaphora ‘Before. . .before. . .before’</li> <li>• syndetic pair ‘He and Cecilia’; plural determiner in ‘Their love’</li> <li>• modal verbs ‘could’ and ‘would’</li> <li>• simple sentence ‘He would simply resume.’</li> <li>• alliterated syndetic pair ‘space and a society’.</li> </ul>
<p><b>AO2</b></p>	<p>Candidates should select evidence to discuss the presentation of Robbie’s thoughts feelings and situation. They should use linguistic and literary approaches to show <b>how</b> 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"> <li>• the dangers of open terrain</li> <li>• numerous impediments listed against his determination</li> <li>• lasting power of love and memory, although faded, to inspire</li> <li>• awareness of the gulf between past and present</li> <li>• impact of the possibility of being cleared</li> <li>• revival of former plans and ambitions</li> <li>• visions of a better future.</li> </ul>

<b>(ii)</b>	<b>Consider how McEwan explores the power of the imagination elsewhere in the novel.</b> <span style="float: right;"><b>[40]</b></span>
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select material to show how McEwan explores the power of the imagination elsewhere in the novel.
<b>AO2</b>	<p>Candidates should use linguistic and literary approaches to show how McEwan explores the power of the imagination elsewhere in the novel.</p> <p>They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• Briony’s fantasies about the success of <i>The Trials of Arabella</i></li> <li>• her fantasies while slashing nettles</li> <li>• imagining her mother’s funeral</li> <li>• Robbie’s visions of his future as a doctor</li> <li>• Briony’s version of Robbie as a maniac</li> <li>• seeing herself as rescuer and protector against Robbie</li> <li>• Robbie’s recourse to memories in prison and in France</li> <li>• alternative outcomes for Robbie and Cecilia.</li> </ul> <p>Look for and reward all valid interpretations.</p>
<b>AO3</b>	<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"> <li>• metafiction genre</li> <li>• McEwan’s observations e.g. ‘an eerie, intrusive matter, inserting imaginary characters into actual historical events’; his use of source material: memoirs, letters, eyewitness accounts</li> <li>• contemporary discussions of the borderline between fact and fiction</li> <li>• literary context of the child involved in affairs beyond its understanding – Henry James’ ‘What Maisie Knew’, L.P.Hartley’s ‘The Go-Between’</li> <li>• contemporary discussions of the borderline between fact and fiction</li> <li>• 1930s childhood- young teenagers more reliant on imagination in a pre-TV age.</li> </ul>

Q8 (i)	<p>Re-read page 324 from “She felt the memories...” to page 325 “...humbly inclined her head.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents Briony’s thoughts, feelings 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"> <li>• tactile imagery ‘the needling details. . .skin’.</li> <li>• similes ‘like a rash, like dirt’</li> <li>• conjunction in ‘the scratches. . .Marshall’s face’</li> <li>• pre-modified noun phrase ‘her earnest. . .cousin’</li> <li>• alliterated syndetic pair of adjectives ‘Vain and vulnerable’</li> <li>• parenthesis and verb ‘prised open’</li> <li>• quoted section of the marriage service, especially ‘just cause’</li> <li>• rhetorical interrogatives</li> <li>• tripled noun phrases ‘weak legs. . .heart’</li> <li>• fronted conjunctions ‘But. . .But’</li> <li>• simple sentences ‘The sentence. . .stood’</li> <li>• adverb ‘humbly’.</li> </ul>
AO2	<p>Candidates should select evidence to discuss how McEwan presents Briony’s thoughts, feelings and situation. They should use literary and linguistic approaches to show <b>how</b> 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"> <li>• the persistent shame of her memories</li> <li>• scathing description of her younger self</li> <li>• largely sympathetic judgement of Lola</li> <li>• imaginary intervention to halt the marriage service</li> <li>• impulse to take the chance to atone</li> <li>• outward appearance of a desirable marriage</li> <li>• her own past testimony still preventing the truth from being told.</li> </ul>



<b>(ii)</b>	<b>How does McEwan present the consequences of Briony's mistake elsewhere in the novel?</b> <span style="float: right;"><b>[40]</b></span>
<b>A01</b>	Reward accurate coherent expression and clear organisation. Candidates should select material to show how McEwan presents the consequences of Briony's mistake elsewhere in the novel?
<b>A02</b>	<p>Candidates should use linguistic and literary approaches to show how the consequences of Briony's mistake are presented. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• Cecilia's rift with her family</li> <li>• Robbie's arrest and imprisonment</li> <li>• their separation</li> <li>• his conscription as a private soldier</li> <li>• Briony's choice to train as a nurse</li> <li>• the need for atonement.</li> </ul>
<b>A03</b>	<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"> <li>• McEwan specialises in life-changing events such as the night of Briony's mistake</li> <li>• involvement of women in nursing and the emergency services</li> <li>• Robbie and Cecilia used to observe and reflect on the human cost of war</li> <li>• Robbie, as a low ranking soldier used to create a thoughtful view of the horrors of WW2</li> <li>• McEwan's use of source material: memoirs, letters, eyewitness accounts to reconstruct WW2 sections of the novel</li> <li>• police and forensic procedures less sophisticated</li> <li>• police prejudice against working class suspects.</li> </ul>

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

**There were no responses on *The Remains of the Day* in 2018. If any appear in 2020, they will be marked by the Principal Examiner.**

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

<b>Q11</b> (i)	<b>Re-read page 25 from “Dear God,” to page 26 “thankful to lay eyes on her.” By focusing closely on linguistic and literary techniques, analyse how Walker presents Shug Avery and the reactions to her arrival in this extract. [20]</b>
<b>AO1</b>	<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"> <li>• opening declarative with exclamation mark</li> <li>• imperatives from Mr_____</li> <li>• interrogatives; some adjacency pairing</li> <li>• simple elliptical sentence ‘It pink.’</li> <li>• idiom ‘burning a hole’</li> <li>• symbolism of the announcement in her pocket</li> <li>• imagery of light and colour</li> <li>• suggestions of royalty and importance ‘Chiefs’ ‘Queen’</li> <li>• proper noun ‘The Queen Honeybee’</li> <li>• mild blasphemy ‘Lord’</li> <li>• anaphora/repeated negatives ‘Not...Not...’.</li> </ul> <p>N.B. Candidates are likely to discuss features of Celie’s dialect. Examples selected should relate clearly to the question set.</p>
<b>AO2</b>	<p>Candidates should select evidence to discuss the presentation of Shug Avery and the reactions of Mr_____ and Celie to her arrival. They should use linguistic and literary approaches to show <b>how</b> 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"> <li>• God as addressee, keeping Celie’s excitement private</li> <li>• Mr_____’s agitation plainly understood by Celie</li> <li>• Celie’s ability to observe and conceal her own feelings</li> <li>• Mr_____ reliant on Celie for domestic services</li> <li>• Mr_____ more vulnerable and insecure than usual</li> <li>• slight thaw in their relationship because of Shug</li> <li>• Celie capable of enthusiasm</li> <li>• details of the picture showing close scrutiny.</li> </ul>

<b>(ii)</b>	<b>Consider how Walker makes use of the character of Shug Avery elsewhere in the novel to explore ideas about women.</b> [40]
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select material to show how Shug Avery is presented elsewhere in the novel to explore ideas about women.
<b>AO2</b>	<p>Candidates should use linguistic and literary approaches to show how Shug Avery is presented elsewhere in the novel to explore ideas about women. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• condemned by the preacher for her lifestyle</li> <li>• unconventional and unashamed; follows her instincts and desires</li> <li>• succeeds through talent, determination and charisma</li> <li>• strengths complement Celie's domestic skills</li> <li>• sexually adventurous; links sexuality and spirituality</li> <li>• entrepreneurial spirit: encourages Celie to set up her business</li> <li>• financially independent.</li> </ul> <p>Look for and reward all valid interpretations.</p>
<b>AO3</b>	<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"> <li>• historical time frame – action of the novel in early 1900s.</li> <li>• patriarchy built into early 20<sup>th</sup> century US Georgian society by the ownership of land</li> <li>• 'nuclear' family still seen as the norm in earlier 20<sup>th</sup> Century but other models starting to emerge.</li> <li>• fewer career opportunities as alternative to marriage for women</li> <li>• greater freedom for some women in post-WW1 America, especially in show business and the arts</li> <li>• Walker's celebration of 'womanism' (black feminism) 'Womanist is to feminist as purple is to lavender'</li> <li>• Walker's views strongly resemble Shug's: "All people deserve to worship a God who also worships them. A God that made them, and likes them. That is why Nature, Mother Earth, is such a good choice'.</li> </ul>

<p><b>Q12</b> (i)</p>	<p><b>Re-read page 83 from “They put Sofia to work...” to page 84 “...I think about her.” By focusing closely on linguistic and literary techniques, analyse how Walker presents the characters and the situation in this extract. [20]</b></p>
<p><b>A01</b></p>	<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"> <li>• time adverbials e.g. ‘from five to eight’, ‘once a month’</li> <li>• unpleasant adjectives ‘dirty’, ‘nasty’, ‘sickly’, ‘fatty’</li> <li>• ugly simile ‘like fatty sausage’</li> <li>• lexical set of pests and vermin</li> <li>• syndetic list</li> <li>• simple sentences ‘Mr _____ . . . Shug cuss.’</li> <li>• premodified noun phrases ‘good prisoner’ and ‘best convict’</li> <li>• repeated declarative ‘I dream of murder’</li> <li>• plural pronoun in the double negative ‘Us don’t say nothing’</li> </ul> <p>N.B. Candidates are likely to discuss features of Celie’s dialect. Examples selected should relate clearly to the question set.</p>
<p><b>A02</b></p>	<p>Candidates should select evidence to discuss how the characters and the situation are presented. They should use linguistic and literary approaches to show <b>how</b> 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"> <li>• punishing work regime, a form of slavery</li> <li>• insanitary conditions; inhumane disciplinary regime</li> <li>• irony of Sofia condemned to years of domestic work</li> <li>• her adoption of Celie’s early subservience and submission</li> <li>• sympathy and impotence of her visitors</li> <li>• Sofia’s strength channelled into conformity</li> <li>• embitterment and murderous anger</li> <li>• support from women for Sofia’s children.</li> </ul>

<b>(ii)</b>	<b>Discuss the presentation of violence and cruelty elsewhere in the novel. [40]</b>
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select material to show how violence and cruelty are presented elsewhere in the novel.
<b>AO2</b>	<p>Candidates should use linguistic and literary approaches to show how violence and cruelty are presented elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• Celie raped, separated from her children and deprived of schooling</li> <li>• murder of Mr _____'s first wife</li> <li>• Celie married off as a domestic slave</li> <li>• Mr _____'s belief in wife-beating</li> <li>• Harpo's attempts to control Sofia through violence</li> <li>• comic effects of Sofia's retaliation</li> <li>• the fight between Squeak and Sofia at the jukejoint</li> <li>• Sofia slapped by the mayor and beaten by the police</li> <li>• condemned to domestic slavery at the mayor's house</li> <li>• destruction of the Olinka village for road-building</li> <li>• Olinka's initiation rituals</li> <li>• the murder of Celie's real father</li> <li>• Mr _____'s tirade when Celie leaves.</li> </ul> <p>Look for and reward all valid interpretations.</p>
<b>AO3</b>	<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"> <li>• early 20<sup>th</sup> century contexts in America and Africa</li> <li>• authorised discrimination such as the Jim Crow laws</li> <li>• patriarchy built into early 20<sup>th</sup> century US Georgian society by the ownership of land</li> <li>• 'double oppression' of black women</li> <li>• absence of much human rights legislation; domestic violence still considered acceptable</li> <li>• Walker faced black male hostility by commitment to black women abused by their own husbands</li> <li>• in US states Georgia and Mississippi racial terrorism fuelled by fear of 'negro rule' was particularly virulent</li> <li>• ruthless profiteering by the colonial powers in Africa</li> <li>• Walker's background and work, especially as a civil rights activist.</li> </ul>

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

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

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

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