



---

# **GCE A LEVEL MARKING SCHEME**

---

**SUMMER 2018**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2018 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.

# EDUQAS A LEVEL ENGLISH LANGUAGE AND LITERATURE

## SUMMER 2018 MARK SCHEME

### COMPONENT 1: POETRY AND PROSE

#### 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

#### Mark Allocation

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

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.

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.**

*In this section, candidates are required to:*

- *apply concepts and methods from integrated linguistic and literary study*
- *analyse how meanings are shaped*
- *demonstrate understanding of the significance and influence of the contexts in which texts are produced and received*
- *explore connections between their chosen poems, and between those poems and Text A.*

Q1	<p><b>With detailed reference to two poems from the <i>Anthology</i> and Text A, Wilfred Owen's 'Anthem for Doomed Youth', compare and contrast how the theme of remembering the dead is explored.</b> [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 theme of remembering the dead.</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>• sonnet with two cross-rhymed quatrains <i>ababcdcd</i> in the octave; sestet <i>effegg</i>; rhyming couplet at end</li> <li>• auditory imagery in the octave, visual imagery in the sestet, mingling the sounds and sights of a funeral with those of battle (octave) and bereavement (sestet)</li> <li>• anaphora of the 'What. . .' interrogative structure and in l.2,3</li> <li>• personification: 'anger of the guns', 'demented choirs of wailing shells', 'sad shires'</li> <li>• simile 'as cattle'</li> <li>• lexical set of funerals 'passing-bells', 'prayers', 'choirs', 'candles', 'flowers'</li> <li>• anonymous plural pronouns 'these', 'them'</li> <li>• onomatopoeia 'stuttering', 'wailing' 'rattle' 'patter'</li> <li>• short vowels in l.3</li> <li>• alliteration 'rifles' rapid rattle'; consonance 'stuttering . . . rattle. . .patter'; assonance 'rapid rattle. . .patter'</li> <li>• imagery of light and darkness 'candles', 'glimmer', 'shine', 'pallor', 'dusk'</li> <li>• wordplay of 'pallor' and 'pall'</li> <li>• sibilance, notably in l.13; assonance in 'silent minds'</li> <li>• monosyllabic noun phrase 'each slow dusk' lengthened by long vowels</li> <li>• symbolism of 'a drawing-down of blinds'.</li> </ul>
AO2	<p><b>Poetry:</b> Candidates need to show understanding of <b>how</b> the theme of remembering the dead is explored 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> Owen'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>• the implications of undignified slaughter in the cattle simile</li> <li>• no names or numbers – unknown, unnoticed, unmeasured</li> <li>• images of a solemn, respectful church ceremony and conventional burial set against the reality of chaotic battleground and private mourning</li> <li>• 'mourning' in octave not human but replaced by guns, rifles and shells</li> <li>• their deaths do not interrupt the noise of battle, presented as unnatural</li> </ul>

	<p>'monstrous', crazed 'demented' and distraught 'wailing'</p> <ul style="list-style-type: none"> <li>• 'bugles calling' indicates their homes in 'sad shires' which would be in the names of their regiments</li> <li>• this line shifts the focus towards the homes they have left</li> <li>• although 'boys' refers to choirboys, the 'boys' and 'girls' in the sestet suggest the youth of those who die and mourn</li> <li>• shift from the intimidating, violent cacophony of trench warfare in the octave to subdued light and the quiet suffering of the bereaved in the sestet.</li> </ul>
<b>AO3</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>AO4</b>	<p>Candidates may choose any two poems which deal with remembering the dead in some way. Possible choices include: 'A Satirical Elegy. . .', extract from 'The Prelude', 'Epitaph on a Well Known Poet', 'Ozymandias', 'My Last Duchess', 'Remembrance', 'Song', '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><b>With detailed reference to two poems from the Anthology and Text B, the opening of Laurie Lee's <i>Cider with Rosie</i>, compare and contrast how rural scenes are presented.</b></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 present rural scenes.</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.</p> <p>Features which might be explored in Text B include, but are not limited to:</p> <ul style="list-style-type: none"> <li>• first person singular pronouns</li> <li>• past tense; declarative mood throughout</li> <li>• continuous prose</li> <li>• passive verb 'was set down'</li> <li>• syndetic pair of abstract nouns 'bewilderment and terror'</li> <li>• fronted noun phrase 'The June grass'; verb 'towered'</li> <li>• metaphor 'tiger-skins'</li> <li>• lexical sets of the jungle, of danger</li> <li>• 'wicked' as a pre-modifier</li> <li>• consonance 'dark. . .wicked. . .thick'</li> <li>• similes 'thick as a forest', 'grasshoppers. . .like monkeys'</li> <li>• tripled verbs 'chirped . . .leapt', syndetically listed</li> <li>• onomatopoeic verbs 'chirped', 'chattered', "screaming", 'squealed'</li> <li>• sense imagery – visual, auditory, tactile, olfactory, gustatory</li> <li>• metaphor 'snow-clouds of elder-blossom'</li> <li>• hyperbole e.g. 'frenzied larks, screaming'</li> <li>• anaphora 'For the first time in my life'</li> <li>• parallel phrasing 'of birds. . . of plants. . .of insects'</li> <li>• personification of the sun in the simile 'like a bully'</li> <li>• familiar oxymoron 'daylight nightmare'</li> <li>• adverbial phrases of time and place (last para.)</li> <li>• syndetic listing; lexical set of the natural world</li> <li>• parallel phrasing 'rooks...ceiling'.</li> </ul>
AO2	<p><b>Poetry:</b> Candidates need to show understanding of <b>how</b> rural scenes 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> Lee's use of language in the unseen text explores the rural location.</p> <p>They might choose to analyse and explore:</p> <ul style="list-style-type: none"> <li>• adult recalling/recreating childhood experience in sophisticated language</li> <li>• novelty and inexperience creating panic</li> <li>• small child's perspective of alien environment</li> </ul>

	<ul style="list-style-type: none"> <li>• magnification of sense impressions</li> <li>• theme of the foreign and exotic – jungle imagery, ‘tropic heat’</li> <li>• rural ingredients – grass, blossom, larks – which are commonly admired made to sound menacing</li> <li>• midsummer season and fine weather made threatening</li> <li>• dynamic, unpredictable, noisy impressions of plants and wildlife</li> <li>• narrator’s immobility, passivity and helplessness</li> <li>• moves on to specific references to time and place</li> <li>• description of the cottage blending advantages with its dilapidation</li> <li>• period detail ‘carrier’s cart’, ‘three and sixpence a week’.</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 present rural scenes. Possible choices include: ‘The Passionate Shepherd to his Love’, ‘The Picture of Little T.C. in a Prospect of Flowers’, extract from ‘The Prelude Book IV’, ‘Kubla Khan’, ‘To Autumn’, ‘Spellbound’, ‘The Darkling Thrush’, ‘Leisure’</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 make connections in terms of content and attitudes. They may also compare and contrast the texts in terms of style or context.</p> <p>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				



**BLANK PAGE**

## Section B: Prose

### Mark Allocation

	AO1	AO2	AO3
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 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 Bronte: *Jane Eyre* (Penguin Classics)**

<b>Q3 (i)</b>	<p>Re-read page 9 from "There was no possibility..." to page 10 "...a long and lamentable blast." By focusing closely on linguistic and literary techniques, analyse how Brontë presents Jane and her situation in this extract. <span style="float: right;">[20]</span></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>• pathetic fallacy – weather and time of year</li> <li>• first person narrative from protagonist's perspective</li> <li>• symbol of the fireside, from which Jane is excluded</li> <li>• adjectives 'leafless', 'cold', 'sombre', 'chilly', 'raw'</li> <li>• verbs 'saddened' and 'humbled'</li> <li>• formal proper noun 'Mrs Reed'</li> <li>• possessive determiner in 'their mama'</li> <li>• direct and reported speech</li> <li>• Jane's unanswered interrogative</li> <li>• imperatives from Mrs Reed</li> <li>• symbolic choice of the curtained window-seat</li> <li>• lexical set of gloomy weather.</li> </ul>
<b>AO2</b>	<p>Candidates should select evidence to discuss how Bronte presents Jane and her situation. They should use linguistic and literary approaches to show <b>how</b> Bronte's language conveys these impressions.</p> <p><b>Look for and reward all valid interpretations.</b> These might include:</p> <ul style="list-style-type: none"> <li>• cheerless November weather to reflect the bleakness of Jane's life at Gateshead Hall</li> <li>• her banishment from the family circle, centred on the warmth and security of the hearth</li> <li>• idea of inferiority, both physical and personal, lacking a 'sociable and childlike disposition'</li> <li>• refusal of Mrs Reed to allow discussion; twisted logic of excluding Jane from privileges which might bring her the contentment she is required to show</li> <li>• impression of isolation, without allies, outnumbered</li> <li>• Jane's escape into solitude; companionship of the book</li> <li>• opening used to create curiosity about the protagonist's status in the household.</li> </ul>

<b>(ii)</b>	<b>Discuss Bronte's use of weather and landscape elsewhere in the novel. [40]</b>
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select material to show how Bronte uses weather and landscapes elsewhere in the novel. They will probably choose particular scenes and settings but might also refer to imagery which makes use of the natural world.
<b>AO2</b>	<p>Candidates should use linguistic and literary approaches to show how Bronte uses weather and landscape elsewhere in the novel They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• wintry weather in the grounds after Jane's quarrel with Mrs Reed</li> <li>• freezing conditions at Lowood, especially on Sunday walks to church</li> <li>• Jane's enjoyment out of doors during her first Spring at Lowood</li> <li>• the view from Lowood signifying Jane's longing for freedom</li> <li>• the icy, moonlit night when Jane first meets Rochester</li> <li>• early morning in the garden at Thornfield after Bertha's attack on Mason</li> <li>• midsummer evening at Thornfield when Rochester proposes; symbolism of the storm striking the chestnut tree; Jane's visit to the orchard on the eve of her wedding; Rochester's use of the tree image later</li> <li>• Rochester's memory of the West Indian hurricane when he decides to return to Europe</li> <li>• the scenery surrounding Moor House</li> <li>• figurative use of weather and scenery in Jane's reflections.</li> </ul> <p><b>Look for and reward all valid interpretations.</b></p>
<b>AO3</b>	<p>Look for and reward all valid and relevant contextual observations. Key contextual factors might include:</p> <ul style="list-style-type: none"> <li>• detailed descriptions and rich imagery a factor in the novel's early success with readers and critics</li> <li>• inspiration drawn by Bronte and her sisters from the Yorkshire Moors outside Haworth, their family home</li> <li>• cultural stereotypes which associate hardship and suffering with Winter, hope and renewal with Spring</li> <li>• Bronte's own experience of a girls' boarding school in cold weather</li> <li>• reading of early 19<sup>th</sup> Century Romantic poets such as Byron, Wordsworth and Coleridge</li> <li>• early Victorian readership would have related more closely to the wintry episodes in an age before central heating.</li> </ul>

Q4 (i)	<p>Re-read page 216, from "I saw he was going to marry her..." to page 217 "...get nigher his heart." By focusing closely on linguistic and literary techniques, analyse how Brontë presents Jane's thoughts and feelings 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>• noun phrase 'that treasure'</li> <li>• anaphora 'This was. . .'</li> <li>• physical imagery 'the nerve', 'the fever'</li> <li>• alliterated syndetic pair of verbs 'touched and teased'</li> <li>• italicised declarative with the negated modal in '<i>could not charm</i>'</li> <li>• fronted conjunctions framing argument 'If. . .If But. . .'</li> <li>• modal verb phrases e.g. 'should have covered' for hypothesis</li> <li>• tiger metaphor for emotions; violent imagery 'torn out and devoured'</li> <li>• abstract nouns in the asyndetic list 'force. . .sense', 'excellence', 'superiority', followed by 'pride and self-complacency'</li> <li>• extended metaphor of archery</li> <li>• direct speech with interrogative; reflexive pronoun 'myself'</li> <li>• adverbs 'vainly', 'infatuatedly', 'lavishly', 'unremittingly'</li> <li>• verbs 'coin' and 'manufacture'</li> <li>• parallel phrasing/syntactic patterning.</li> </ul>
AO2	<p>Candidates should select evidence to discuss how Jane reflects on her observations of Blanche Ingram. They should use linguistic and literary approaches to show <b>how</b> Brontë's language conveys these impressions.</p> <p><b>Look for and reward all valid interpretations.</b> These might include:</p> <ul style="list-style-type: none"> <li>• Jane's certainty that Rochester does not and will not love Blanche, although accepting that he will marry her</li> <li>• her willingness, hypothetically, to lose him to a truly deserving woman</li> <li>• influence of Helen Burns: it is better to be right than to be loved</li> <li>• agitation and restlessness conveyed by physical imagery</li> <li>• speculation that Blanche does not love Rochester either</li> <li>• attack on Blanche's pride and self-deception</li> <li>• emphasis on artifice and the unnatural quality of Blanche's behaviour</li> <li>• Jane's faith in her own judgment, with the implication that hers would be a 'surer hand'</li> <li>• Jane's position as silent observer, with only herself to consult.</li> </ul>

<b>Q4 (ii)</b>	<b>Explore how Brontë presents different ideas about love in the early nineteenth century elsewhere in the novel.</b> [40]
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select material to show how the theme of love is explored elsewhere in the novel. They may choose which form(s) of love to discuss.
<b>AO2</b>	<p>Candidates should use linguistic and literary approaches to show how the theme of love is explored elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• Jane’s impassioned speech to Helen Burns; Helen’s comfort in her love of God</li> <li>• Jane’s unsuccessful struggles against her awakening feelings for Rochester</li> <li>• Rochester’s declaration of love and his justification to himself</li> <li>• Jane’s dilemma after the aborted wedding, when she must choose between love and self-respect</li> <li>• sisterly love of Diana and Mary</li> <li>• love between St John and Rosamond, which he will sacrifice for his vocation</li> <li>• the prospect of life with St John for duty instead of love</li> <li>• Jane’s search for Rochester, prompted by his voice</li> <li>• their reconciliation; ‘Reader, I married him.’ Narrative ends ten years later.</li> </ul> <p><b>Look for and reward all valid interpretations.</b></p>
<b>AO3</b>	<p>Look for and reward all valid and relevant contextual observations. Key contextual factors might include:</p> <ul style="list-style-type: none"> <li>• protagonist’s combination of passion and integrity a factor in the novel’s early success with readers and critics</li> <li>• love for an older married man, related to Brontë’s experiences in Brussels</li> <li>• inner debates over love as landmarks in Jane’s spiritual development- Bildungsroman element</li> <li>• sisterly love and support important to Brontë</li> <li>• very different views in the early Victorian era about male-female relationships outside of marriage</li> <li>• arranged marriage for social or financial reasons more common in 1800s</li> <li>• marriage for love as the most desirable outcome morally, emotionally and socially.</li> </ul>

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

<b>Q5 (i)</b>	<p>Re-read page 25 from "Among this good company..." to page 26 "...about half a pint." By focusing closely on linguistic and literary techniques, analyse how Dickens the adults' treatment of Pip in this extract. <span style="float: right;">[20]</span></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>• first person narrative from protagonist's perspective</li> <li>• symbolism of Pip's seat at the table</li> <li>• noun phrases 'scaly tips', 'obscure corners'</li> <li>• imagery of 'stick the point in me.'</li> <li>• bullfighting analogy; metaphor of 'moral goods'</li> <li>• repetition and irony of 'grateful'</li> <li>• interrogatives and imperatives in adults' speeches</li> <li>• catchphrase 'be grateful . . .by hand.'</li> <li>• vocative 'boy'</li> <li>• symbolism of gravy, representing Joe's silent support</li> <li>• the verbs 'aided and comforted'.</li> </ul>
<b>AO2</b>	<p>Candidates should select evidence to discuss how the adults' treatment of Pip is presented. They should use linguistic and literary approaches to show <b>how</b> Dickens' language conveys these impressions.</p> <p><b>Look for and reward all valid interpretations.</b> These might include:</p> <ul style="list-style-type: none"> <li>• inferior position of Pip, outnumbered and victimised by Mrs Joe and her guests</li> <li>• idea of exploitation for entertainment which is sanctioned by tradition, developed by the bullfighting image</li> <li>• religious framing with the saying of grace as a starting point</li> <li>• context of a Christian celebration</li> <li>• idea of children born sinful, generalised to 'the young'</li> <li>• no dialogue from Pip or Joe</li> <li>• distinction between Joe and the other adults</li> <li>• Joe's silent charity and generosity.</li> </ul>

<b>Q5 (ii)</b>	<b>Examine Dickens' presentation of attitudes to children elsewhere in the novel.</b> <b>[40]</b>
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select material to show how children are treated and regarded elsewhere in the novel.
<b>AO2</b>	<p>Candidates should use linguistic and literary approaches to show how attitudes to children are presented elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• Mrs Joe's bullying and resentful treatment of Pip and her aspirations when sending him to Satis House</li> <li>• Pumblechook's patronising attitude before Pip's expectations</li> <li>• Joe as role model in his behaviour, beliefs and work ethic; his unconditional love and encouragement</li> <li>• Pip victimised as working class and male at Satis House</li> <li>• exploitation of Estella by Miss Havisham for revenge</li> <li>• Jaggers' defence of having Estella adopted to escape the fate of a poor child in London</li> <li>• Magwitch's attachment to Pip, strengthened by the loss of his own child</li> <li>• haphazard upbringing of the Pocket children, 'tumbling' up as a result of Mrs Pocket's pretensions.</li> </ul> <p><b>Look for and reward all valid interpretations.</b></p>
<b>AO3</b>	<p>Look for and reward all valid and relevant contextual observations. 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; also exploring Dickens' mixed feelings about his childhood</li> <li>• Dickens' family early experience – Dickens' father in the Marshalsea prison for debt in the 1820</li> <li>• novel is set in the time when he grew up</li> <li>• highlights patchy and inadequate educational provision for poorer children; written before the 1870 Education Act</li> <li>• Industrial Revolution/ urbanisation resulted in rising crime before effective police force was established; many offenders were children</li> <li>• in the 1800s children had fewer rights and strict discipline was the norm.</li> </ul>



Q6 (i)	<p>Re-read page 346 from "Dear boy and Pip's comrade..." to page 347 "...my good share of key-metal still." By focusing closely on linguistic and literary techniques, analyse how Dickens presents Magwitch's early life in this extract. <span style="float: right;">[20]</span></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>• double vocative 'Dear boy and Pip's comrade.'</li> <li>• repeated parallel phrasing 'In jail and out of jail'</li> <li>• passive verbs e.g. 'been locked up'</li> <li>• reference to the silver tea kettle, which a thief would target</li> <li>• syndetic list 'and whipped. . .and drove.'</li> <li>• nameless companions 'Summun. . .a man', 'a deserting soldier'</li> <li>• the significance of his names</li> <li>• noun phrase 'a ragged little creetur'</li> <li>• direct speech from authority figures 'terrible hardened one'</li> <li>• rhetorical interrogatives</li> <li>• adjective 'low', denoting resentment</li> <li>• asyndetic lists 'Tramping. . .working', 'a bit of a poacher. . .hawker'</li> <li>• non-standard features: grammar 'know'd' and phonetic orthography 'fur', 'wisitors', 'tators'.</li> </ul>
AO2	<p>Candidates should select evidence to discuss how Dickens presents Magwitch's early life. They should use linguistic and literary approaches to show <b>how</b> Dickens' language conveys these impressions.</p> <p><b>Look for and reward all valid interpretations.</b> These might include:</p> <ul style="list-style-type: none"> <li>• 'in jail and out of jail' summarising the recidivist petty offender's life</li> <li>• absence of significant adults or supportive peers</li> <li>• variety and regularity of punishments</li> <li>• like at survival level, seeking fire and food</li> <li>• lack of support or provision for an abandoned child</li> <li>• ineffective strategies to deal with young offenders, especially religion, which Magwitch does not understand</li> <li>• difficulty of making an honest living</li> <li>• haphazard nature of his education</li> <li>• his reluctance to resort to self-pity or complaint.</li> </ul>

<b>Q6 (ii)</b>	<b>Discuss how Dickens explores ideas about social status through the presentation Magwitch of 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 Magwitch is presented elsewhere and how his role contributes to themes and concerns in the novel.
<b>AO2</b>	<p>Candidates should use linguistic and literary approaches to discuss the presentation of Magwitch and his role elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• a figure inspiring fear and pity in opening chapters</li> <li>• representative of the underclass in early 19<sup>th</sup> Century society</li> <li>• hidden connection created by Pip's theft for him, developing themes of crime, punishment and justice</li> <li>• excitement of the soldiers' pursuit of the convicts on Christmas Day; sympathy felt for them by Pip and Joe</li> <li>• relationship with the second convict (Compeyson)</li> <li>• role as secret benefactor essential to the plot</li> <li>• Pip's shock and horror when Magwitch identifies himself</li> <li>• his motives for providing Pip with 'expectations'</li> <li>• Pip's gradual acceptance, shifting to loyalty and gratitude</li> <li>• Magwitch's story, especially the role of Compeyson and their trial</li> <li>• identified as Estella's father, a symbolic connection across social classes.</li> </ul> <p><b>Look for and reward all valid interpretations.</b></p>
<b>AO3</b>	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors include:</p> <ul style="list-style-type: none"> <li>• as a child Dickens lived in coastal Kent where prison ships were moored</li> <li>• transportation to Australia a popular solution to prison overcrowding in early 1800s</li> <li>• public hangings at Newgate until 1863</li> <li>• Industrial Revolution/ urbanisation resulted in rising crime before effective police force was established</li> <li>• preoccupation with justice and flawed legal system – 'Bleak House' devoted to satirising the court of Chancery, 'Little Dorrit' set in the Marshalsea</li> <li>• didactic element- connects rich and poor through his plots</li> <li>• Bildungsroman – changes in Pip following his moral and spiritual development include his relationship with Magwitch</li> <li>• Dickens' awareness of extremes, having experienced poverty and material success.</li> </ul>

Ian McEwan: *Atonement* (Vintage)

<p><b>Q7 (i)</b></p>	<p>Re-read page 169 from "She was like a bride-to-be..." to page 171 "...protected her well into her teens." By focusing closely on linguistic and literary techniques, analyse how McEwan presents Briony and her 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>• extended simile of the 'bride-to-be'</li> <li>• passive verbs 'have been made' '(she's) been told'</li> <li>• noun phrases 'good people', 'decent people', 'patient, kindly interviewing'</li> <li>• the plural pronoun 'they'</li> <li>• focus on the verbs 'seeing' and 'knowing'</li> <li>• interrogative</li> <li>• compound sentence 'Either she saw. . .did not see.'</li> <li>• reflexive pronoun in 'She trapped herself'</li> <li>• verbs 'trapped, 'marched'</li> <li>• labyrinth metaphor</li> <li>• parallel phrasing with intensifiers 'too. . .keen to please.'</li> <li>• wedding image continued in 'congregation' and 'altar'</li> <li>• verbs 'plunging', 'clinging', 'narrowing'</li> <li>• adjectives 'ruthless' and 'wilful'.</li> </ul>
<p><b>AO2</b></p>	<p>Candidates should select evidence to discuss the presentation of Briony and her situation. They should use linguistic and literary approaches to show <b>how</b> McEwan's language presents these ideas.</p> <p><b>Look for and reward all valid interpretations.</b> These might include:</p> <ul style="list-style-type: none"> <li>• bride image as a reminder of Briony's need for attention and importance</li> <li>• her trust in the goodness of adults</li> <li>• her desire to please, implied by the wedding analogy and her reaction to 'brusqueness' or 'coolness'</li> <li>• the implied embarrassment and shame ('a silly girl') of withdrawing her evidence now</li> <li>• the weaving in of uncertainties 'qualms', 'disquiet', 'doubts' and especially 'the damage she . . .sensed she was doing.'</li> <li>• movement beyond 'initial certainty' and 'her first ardour', suggesting a longer process of reassessment over time</li> <li>• references to the future 'She would never be able to console herself. . .', 'until well into her teens' suggesting later realisation.</li> </ul>

<b>Q7 (ii)</b>	<b>How does McEwan present elsewhere in the novel the factors which influence Briony's mistakes?</b> [40]
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select material to show how events including mistakes, misunderstandings and Briony's reactions build up to her 'crime'.
<b>AO2</b>	<p>Candidates should use linguistic and literary approaches to show how McEwan presents events earlier in the novel which lead up to Briony's mistake.</p> <p>They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• the abandoned play and Briony's frustration</li> <li>• her strong imagination and taste for heroism shown in the nettle-chopping episode</li> <li>• her observation of the scene at the fountain</li> <li>• Robbie's mistake over the letter and using Briony as a messenger</li> <li>• Briony's misinterpretation of what she sees in the library</li> <li>• her casting of Robbie as murderous madman and herself as heroine and protector</li> <li>• background problems and conflicts – Jack's absence, Emily's illness, the Quincey divorce</li> <li>• tension and conflict at the formal dinner</li> <li>• the twins' decision to run away</li> <li>• Lola's concealment of the real cause of her bruises</li> <li>• Robbie's decision to search alone.</li> </ul> <p><b>Look for and reward all valid interpretations.</b></p>
<b>AO3</b>	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors 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>• best known for his exploration of subjectivity and interpretation</li> <li>• literary context of upper middle class family portraits such as Elizabeth Bowen's 'The Last September'</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>• 1930s childhood - young teenagers much less exposed to 'adult themes' in a pre-TV age</li> <li>• police and forensic procedures less sophisticated.</li> </ul>

<p><b>Q8 (i)</b></p>	<p>Re-read page 243 "The sergeant was also pulling out men..." to page 245 "...when they could barely walk themselves?" By focusing closely on linguistic and literary techniques, analyse how McEwan presents the soldiers and the 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>• contradictory adverb in 'unhappily at ease'</li> <li>• dialogue/direct speech</li> <li>• expletives used by Mace</li> <li>• vocatives 'mate', 'Guv'nor'</li> <li>• adjectives 'dishonourable' and 'determined'</li> <li>• contrasting register of 'Thanks awfully'</li> <li>• symbolism of Mace and Nettle supporting Turner</li> <li>• their imperatives to him</li> <li>• superlatives 'hardest', 'dreariest'</li> <li>• simile 'like beggars'</li> <li>• modal verbs in 'there would be', 'there must be'</li> <li>• simple sentences 'There. . .water.', 'They. . .medicines'</li> <li>• rhetorical interrogatives.</li> </ul>
<p><b>AO2</b></p>	<p>Candidates should select evidence to discuss how McEwan presents the soldiers and the situation. They should use literary and linguistic approaches to show <i>how</i> McEwan's language explores these ideas.</p> <p><b>Look for and reward all valid interpretations.</b> These might include:</p> <ul style="list-style-type: none"> <li>• comradeship between Turner and the corporals</li> <li>• avoidance of duty in order to survive</li> <li>• ordinary life passing by on the barge</li> <li>• use of humour in the dialogue</li> <li>• reliance of the army on authority 'a failure of planning'</li> <li>• imminence of attack from the air</li> <li>• unhelpful terrain and weather</li> <li>• absence of basic supplies</li> <li>• the plight of the wounded left behind; frustration at being unable to help them.</li> </ul>

<b>Q8 (ii)</b>	<b>Discuss McEwan’s presentation of the Second World War 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 the Second World War is presented.
<b>AO2</b>	<p>Candidates should use linguistic and literary approaches to show how the Second World War is presented. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• first seen in the work of Jack Tallis</li> <li>• a physical obstacle to prolong separation of Robbie and Cecilia</li> <li>• Robbie’s retreat to the coast interspersed with thoughts of Cecilia</li> <li>• the detail – a leg in a tree- which haunts Robbie, who is used to observe and reflect on the human cost of war</li> <li>• survival skills on the retreat; Robbie’s advantages –French, mapreading</li> <li>• chaos and casualties on the walk to the coast</li> <li>• individuals such as the Major determined to fight on</li> <li>• resentment of the army towards the RAF</li> <li>• scene on the beach awaiting rescue by sea</li> <li>• Briony’s work at the hospital</li> <li>• expectations of German invasion.</li> </ul> <p><b>Look for and reward all valid interpretations.</b></p>
<b>AO3</b>	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors include:</p> <ul style="list-style-type: none"> <li>• 1935 setting – reader aware of WW2 impending</li> <li>• source material such as memoirs, letters, eyewitness accounts used to re-construct WW2 retreat to Dunkirk</li> <li>• fictional characters inhabiting real historical events</li> <li>• class divisions – Robbie’s education and manner do not match his rank</li> <li>• involvement of women in nursing and the emergency services</li> <li>• prosperous country homes requisitioned or used for billeting evacuees.</li> </ul>

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

<b>Q9 (i)</b>	<p>Re-read page 124 from "The gate too had been left open..." to page 126 "...What sort of bloke he was." By focusing closely on linguistic and literary techniques, analyse how Ishiguro presents the characters and the situation in this extract. <span style="float: right;">[20]</span></p>
<b>AO1</b>	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. 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>• Stevens' formality e.g. 'ascertaining', 'residence'</li> <li>• syndetic list of service roles 'butler. . . cleaner' following the qualifying clause 'it seemed'</li> <li>• informal speech of 'the Colonel's batman':             <ul style="list-style-type: none"> <li>➤ idiom e.g. 'hit the jackpot'</li> <li>➤ vocative 'guv'</li> <li>➤ elliptical/minor sentences e.g. 'Truth is. . . '</li> <li>➤ non-standard grammar 'ain't', 'them big posh houses'</li> <li>➤ elision "cause"</li> <li>➤ colloquialism 'posh', 'geezer', 'gone civvy', 'bloke'</li> </ul> </li> <li>• repetition of 'Darlington Hall', italicisation '<i>Darlington</i>'</li> <li>• interrogatives</li> <li>• demonstrative determiner in 'that Lord Darlington'</li> <li>• adjacency pair 'You mean you... Lord Darlington?'...'Oh no...'</li> </ul>
<b>AO2</b>	<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> Ishiguro's language conveys these impressions.</p> <p><b>Look for and reward all valid interpretations.</b> These might include:</p> <ul style="list-style-type: none"> <li>• multi-tasking batman used to contrast with more rigid service roles in the past</li> <li>• Stevens' ineptitude and the batman's practical expertise with the car</li> <li>• symbolism of the dust-sheeted house which is up for sale</li> <li>• bond between the Colonel and his batman from WW2, in which Stevens did not serve</li> <li>• the placing of Stevens as 'top-notch' and 'almost like a gentleman'</li> <li>• suggestion of the notoriety of Lord Darlington</li> <li>• Stevens as a curiosity, a relic – 'Can't be many of you left, eh?'</li> <li>• Stevens' denial of having worked for Lord Darlington.</li> </ul>

<b>Q9 (ii)</b>	<b>Examine how the minor characters Stevens meets on his journey influence his attitudes to the past elsewhere in the novel.</b> [40]
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select material to show how Stevens' encounters with other minor characters during his journey contribute to the themes and concerns of the novel. Such figures influence his thoughts or actions as well as expressing viewpoints other than his own.
<b>AO2</b>	<p>Candidates should use linguistic and literary approaches to show how minor characters are presented, how they interact with Stevens and how they contribute to the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• the old man who challenges Stevens to climb a hill, where he reflects on 'Great' Britain and begins his 'Great Butler' debate</li> <li>• the woman whose hen Stevens refrains from running over. His reflection on the 'simple kindness' of this episode underlines how little interaction he has with anyone outside of his work</li> <li>• the landlord and locals at the Coach and Horses where Stevens attempts a 'witticism'</li> <li>• Mr and Mrs Taylor of Moscombe who offer Stevens a room when he runs out of petrol and assume that he is a gentleman</li> <li>• Harry Smith, a Moscombe resident with firm left-wing views</li> <li>• Dr Carlisle, who recognises Stevens as 'a manservant of some sort' before speaking of his own socialist beliefs and subsequent disillusion</li> <li>• the man on Weymouth Pier who hears Stevens speak of his errors and assures him that 'The evening's the best part of the day.'</li> </ul> <p><b>Look for and reward all valid interpretations.</b></p>
<b>AO3</b>	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors include:</p> <ul style="list-style-type: none"> <li>• 1956 context of his journey, when travel for pleasure was rarer and slower</li> <li>• insular nature of service in a grand house with established patterns of hierarchy and routine: Stevens uncomfortable with encounters beyond this</li> <li>• English class system still in place, seen in the respectful behaviour of the Taylors, but doubt is cast on 'You can tell a true gentleman'</li> <li>• WW2, spoken of by the batman and at Moscombe, as central external event and turning point in the novel</li> <li>• Harry Smith believes that the Allies fought to protect the rights of the individual; he could be seen as representing socialism or as the voice of the working class</li> <li>• Carlisle, politically aware, speaks of the democratic ideals behind the Welfare State post-WW2.</li> </ul>



Q10 (i)	<p>Re-read page 174 from "As it happened..." to page 176 "...the episode was thus brought to a close." By focusing closely on linguistic and literary techniques, analyse how Ishiguro 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>• formal vocatives throughout</li> <li>• analogy of the prison cell</li> <li>• body language e.g. 'clutching it to my person', 'the book still held to my chest'; Miss Kenton 'continuing to advance' 'twisting my head away'</li> <li>• use of verbs in 'pursuing me' and 'invading my private moments'</li> <li>• Miss Kenton's politeness markers 'please', softening the imperatives 'show me and 'let me see'</li> <li>• her interrogatives</li> <li>• his inability to express the 'peculiar change'</li> <li>• adverb 'gently' repeated</li> <li>• irony of the minor sentence 'Simply a sentimental love story'.</li> </ul>
AO2	<p>Candidates should select evidence to discuss how Ishiguro presents the characters and the situation. They should use linguistic and literary approaches to show <b>how</b> Ishiguro's language conveys these impressions.</p> <p><b>Look for and reward all valid interpretations.</b> These might include:</p> <ul style="list-style-type: none"> <li>• symbol of the book – Stevens' 'private moments' when he reads romance (for professional reasons?)</li> <li>• imagery of the barren cell, without luxury or adornment</li> <li>• Miss Kenton's impulse to bring light and colour</li> <li>• her tenacious attempts to persuade Stevens to share and communicate</li> <li>• Stevens' panic at being caught with his professional guard down</li> <li>• her advances and his resistance</li> <li>• the reader's understanding of the 'peculiar change' which Stevens cannot describe</li> <li>• his refusal to disclose what turns out to be a love story.</li> </ul>

<b>Q10 (ii)</b>	<b>Discuss how Ishiguro presents obstacles in the relationship between Stevens and Miss Kenton elsewhere in the novel.</b> [40]
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select material to show how this central relationship is revealed and explored.
<b>AO2</b>	<p>Candidates should use linguistic and literary approaches to show how the relationship between Stevens and Miss Kenton is presented. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• Miss Kenton’s letter as motive for the journey, making it a professional or personal mission</li> <li>• Stevens’ re-reading of the letter as he revisits the past</li> <li>• her observations of his father e.g. the view across the lawn from the second floor window</li> <li>• confrontations over Stevens’ denial of his father’s decline</li> <li>• her opposition to the dismissal of Ruth and Sarah and her reaction to Stevens’ failure to support her; evening scene in the summerhouse</li> <li>• her championship of Lisa in the face of his opposition</li> <li>• Stevens’ failure to comfort her after the death of her aunt</li> <li>• his reaction to the news of Mr Benn’s proposal and failure to confront her leaving</li> <li>• their last meeting and parting at Little Compton: her candour, his reserve, although ‘my heart was breaking’</li> <li>• themes of loyalty and self-sacrifice.</li> </ul> <p><b>Look for and reward all valid interpretations.</b></p>
<b>AO3</b>	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors include:</p> <ul style="list-style-type: none"> <li>• background of the rise of Hitler and anti-semitism</li> <li>• Oswald Mosley and fascism in England</li> <li>• European Jews seeking safety in England in the 1930s</li> <li>• Stevens’ arid professionalism and emotional repression belong to an older code of conduct, suggesting military values</li> <li>• unemotional demeanour could be seen as a norm, even a virtue for Englishmen in the early 20<sup>th</sup> Century</li> <li>• Miss Kenton’s stronger ‘emotional intelligence’ (a female trait?) valued more by the time the novel was published</li> <li>• in the 1930s Miss Kenton would need to choose between career and marriage with motherhood, rather than expecting to have both</li> <li>• more recent readers aware of ‘life/work balance’ concept.</li> </ul>

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

<b>Q11 (i)</b>	<p>Re-read page 60 from "You still bothering Sofia?..." to page 61 '...The wife spouse to mind.' By focusing closely on linguistic and literary techniques, analyse how Walker presents the attitudes of Celie and Harpo in this extract. <span style="float: right;">[20]</span></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 that might be explored in the extract include but are not limited to:</p> <ul style="list-style-type: none"> <li>• verb choices e.g. 'bothering', 'sniffle'</li> <li>• repetition of 'good'</li> <li>• minor sentences 'Good to . . .<i>clean</i>'.</li> <li>• syntactic patterning/parallelism for explanations</li> <li>• childish onomatopoeia 'boo-hoo'</li> <li>• italicisation of '<i>love</i>'</li> <li>• simple sentences 'Sofia <i>love</i>. . .Sofia</li> <li>• derogatory noun phrase 'fat little eyes'</li> <li>• contrastive conjunction 'But you his wife. . .'</li> <li>• adjacency pairs.</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 attitudes of Celie and Harpo. They should use linguistic and literary approaches to show <b>how</b> Walker's language conveys these impressions.</p> <p><b>Look for and reward all valid interpretations.</b> These might include:</p> <ul style="list-style-type: none"> <li>• Celie's confidence in defending Sofia; female solidarity</li> <li>• the wisdom and common sense of Celie's view</li> <li>• recognition of Sofia's virtues as a wife and mother who deserves more respect</li> <li>• distinctions between Harpo's marriage and her own</li> <li>• her role as mentor</li> <li>• Harpo's childishness and obstinacy</li> <li>• his tearful reaction contradicting need to control</li> <li>• obstructive nature of learned gender roles</li> <li>• his conditioned expectation of obedience</li> <li>• circular nature of the discussion.</li> </ul>

<b>Q11 (ii)</b>	<b>Discuss how Walker presents attitudes to marriage 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 this important theme is explored through attitudes to marriage elsewhere in the novel.
<b>AO2</b>	<p>Candidates should use linguistic and literary approaches to show how attitudes to marriage are presented elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• marriage to provide housekeeping and childcare (Mr _____)</li> <li>• women as wholly responsible for domestic work</li> <li>• assumption of wifely obedience; domestic abuse</li> <li>• domestic violence, with Harpo as the loser; humour of reversed stereotypes</li> <li>• women's lack of choice – Celie, Annie Julia</li> <li>• flexibility of gender roles- Sofia and Harpo</li> <li>• not necessarily the happiest or most effective type of partnership</li> <li>• Shug's account of Mr _____'s loveless marriage</li> <li>• prosperous men such as Pa later with his teenage wife</li> <li>• Olinka's arranged marriages; an honour to be a wife of the chief</li> <li>• successful marriages: Odessa and Jack, Nettie and Samuel</li> </ul> <p><b>Look for and reward all valid interpretations.</b></p>
<b>AO3</b>	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors include:</p> <ul style="list-style-type: none"> <li>• patriarchy built into early 20<sup>th</sup> century US Georgian society by the ownership of land</li> <li>• Walker's celebration of 'womanism' (black feminism) 'Womanist is to feminist as purple to lavender'</li> <li>• Walker faced black male hostility by commitment to black women abused by their own husbands</li> <li>• regular childbearing burdensome for some women before contraception was widely practised</li> <li>• fewer career opportunities as alternative to marriage for women, although. Nettie teaches, Shug and Mary Agnes sing, Celie sews</li> <li>• 'nuclear' family still seen as the norm in earlier 20<sup>th</sup> Century but other models starting to emerge.</li> </ul>

Q12 (i)	<p>Re-read page 145 from "The mother seemed puzzled and afraid..." to page 146 "...as if my question was agreement." By focusing closely on linguistic and literary techniques, analyse how Walker presents conflicting attitudes 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>• verb choices 'let', 'look after' v. 'tramp', 'cast out' and 'struggle'</li> <li>• first person plural pronouns and determiners 'we' and 'our' denoting the Olinka men</li> <li>• second person – American women, missionaries</li> <li>• gendered nouns 'father', 'uncle', 'brother', 'nephew'</li> <li>• symbol of the trader on the coast</li> <li>• contemptuous interrogative 'What are you?'</li> <li>• Nettie's simple declaratives e.g. 'The world is changing'</li> <li>• past, present and future in section from 'In the rainy season. .'</li> <li>• modal verbs in 'She could be', 'She could help'</li> <li>• adjacency pair 'teach only. . .agreement'.</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>
AO2	<p>Candidates should select evidence to discuss how the attitudes of Nettie and Tashi's father, representing the Olinka men, are presented .They should use linguistic and literary approaches to show <b>how</b> Walker's language conveys these impressions.</p> <p><b>Look for and reward all valid interpretations.</b> These might include:</p> <ul style="list-style-type: none"> <li>• confident and dogmatic attitude of the father; mother less assertive</li> <li>• assumption that American women are neglected and unprotected</li> <li>• tribal beliefs determined only by men</li> <li>• dismissive attitude to outsiders 'We have seen it all before.'</li> <li>• women as a commodity 'we send him women'</li> <li>• Nettie's insistence on change</li> <li>• female education as an agent for change</li> <li>• circular nature of the conversation.</li> </ul>

<b>Q12 (ii)</b>	<b>How are ideas about education and learning presented 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 themes of education and learning, both in and out of school, are presented elsewhere in the novel.
<b>AO2</b>	<p>Candidates should use linguistic and literary approaches to show how themes of education and learning are presented elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• Celie’s formal education ending with pregnancy</li> <li>• Nettie teaching Celie, an early example of female solidarity</li> <li>• Olivia later shares her education with Tashi</li> <li>• Nettie’s use of her own education; learning through work and travel</li> <li>• evidence of education in the style of her letters</li> <li>• religious education from Shug and through Nettie’s letters</li> <li>• history of slavery revealed by Nettie in her letters</li> <li>• Sofia teaching Miss Millie to drive</li> <li>• Darlene’s attempts to standardise Celie’s language</li> <li>• Harpo and Sofia learn about reefer from Celie</li> <li>• Celie’s gradual journey to self-respect</li> <li>• sewing as a symbol of Mr _____’s self-education.</li> </ul> <p><b>Look for and reward all valid interpretations.</b></p>
<b>AO3</b>	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors include:</p> <ul style="list-style-type: none"> <li>• historical time frame – action of the novel in early 1900s. Educational provision in place but not thought important for black girls in many families/communities as they would remain in the home</li> <li>• education for black girls a key issue, seen in the stories of Nettie and Tashi. Part of Walker’s agenda as a black activist</li> <li>• Walker’s preface to the 10<sup>th</sup> anniversary edition defines the novel as ‘the theological work examining the journey from the religious back to the spiritual. . .’. Religious education a key theme</li> <li>• practical, domestic skills undervalued compared with academic education, still an issue today.</li> </ul>

### 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	<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>
4	<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>
3	<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>
2	<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>
1	<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:</b> 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)
<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		