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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2019**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2019 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

## SUMMER 2019 MARK SCHEME

### MARKING GUIDELINES: Summer 2019

#### 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                          |
| Q      | Long quotation/question written 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, 24 June**.

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

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

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

## Component 1: Poetry and Prose

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

### Section A: Poetry

In the rubric for this section, candidates are required to analyse two poems from the *WJEC Eduqas AS/A Level English Language and Literature Poetry Pre-1914 Anthology* in depth, applying concepts and methods from integrated linguistic and literary study as they do so. They are also required to compare these poems to one unseen 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 | 20 marks | 10 marks | 10 marks |

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

|     |   |
|-----|---|
| Q1  | <p><b>With detailed reference to two poems from the <i>Anthology</i> and Text A, compare and contrast the presentation of childhood.</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 childhood.</b> 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>• present tense</li> <li>• declarative mood; long complex declarative from l.6</li> <li>• first person plural pronouns</li> <li>• second person address</li> <li>• mainly iambic trimeter</li> <li>• rhyme and half-rhyme in l.6-9</li> <li>• parallelism in l.11 and l.13-4</li> <li>• fronted conjunctions</li> <li>• negated modal verb in ‘cannot’</li> <li>• connotations of ‘Song’ in the title</li> <li>• verb choice ‘stoop’ and noun ‘subterfuge’</li> <li>• syndetic pair of alliterated verbs ‘probe and pry’</li> <li>• premodification in ‘analytic eye’ and ‘amused look’</li> <li>• simple verbs ‘dance’ and ‘play’</li> <li>• monosyllables in l.11</li> <li>• metaphors of sleep, the closed flower and the nest of eggs</li> <li>• premodified noun phrases at ends of last five lines</li> <li>• plosives ‘probe and pry’</li> <li>• long vowels in ‘smooth’ and ‘blue’.</li> </ul> |
| AO2 | <p><b>Poetry:</b> Candidates need to show understanding of <b>how</b> childhood 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> 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>• separation between children and adults created by pronoun use</li> <li>• impenetrability of the world of childhood; impossibility of recapturing childhood experience</li> <li>• adults unsympathetically presented as condescending, uncomprehending, unsuccessfully inquisitive</li> <li>• childhood as a place of self-containment, protection and simple pleasures</li> <li>• implications of the flower and egg metaphors</li> <li>• ideas of expansion, but dilution of experience in last two lines.</li> </ul>  |

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| <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 childhood in some way. Possible choices include: 'The Picture of Little T.C. in a Prospect of Flowers', 'London', 'The Schoolboy', Extract from 'The Prelude' Book IV, 'To a Child Dancing in the Wind'</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, compare and contrast how protests and/or complaints are expressed.</b> [20]</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 protests and/or complaints.</b> 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>• hyperbole and satire throughout</li> <li>• first person singular account in the past tense</li> <li>• fronted conjunction 'And'</li> <li>• reported interrogatives 'What size. . .hungry?'</li> <li>• imagined direct speech 'You've found. . .Harry'</li> <li>• fronted adverb 'Suspiciously'</li> <li>• time adverbial 'An hour and a half later'</li> <li>• simple sentence 'It rejected them.'</li> <li>• minor sentences 'A mug', 'Then a gulp. Then chewed.'</li> <li>• parallelism in interrogatives 'How can. . .this twice?'</li> <li>• proper nouns from the fields of entertainment and science</li> <li>• subject-specific noun 'souffle'</li> <li>• imagery from WW2 'interrogation', 'SS', 'D Hut'</li> <li>• verb choice 'sobbing'</li> <li>• idiomatic use of Tom, Dick and Harry</li> <li>• syndetic pair of adjectives 'dangerous and complicated'</li> <li>• visual image of the python's jaw</li> <li>• premodified noun phrases 'a semi-permeable white mousse', 'a tepid sludge'</li> <li>• personification 'malevolent epidermis', 'a baby', 'adult version'</li> <li>• verb choice 'chewed'</li> <li>• metaphor 'drowning in snowman's poo'</li> <li>• simile 'like sucking. . .power station'</li> <li>• mixed register from the polysyllabic/Latinate phrase 'malevolent epidermis' to colloquialism 'stuff', 'poo'.</li> </ul> |

|                   |  |
|-------------------|--|
| <p><b>A02</b></p> | <p><b>Poetry:</b> Candidates need to show understanding of <b>how</b> protests and/or complaints are expressed 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> Gill’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>• humour created by exaggeration throughout</li> <li>• variety of unusual comparisons to amuse readers; use of shared general knowledge/cultural references</li> <li>• tones of mystification and outrage</li> <li>• graphic imagery to explain texture and taste</li> <li>• commonplace and familiar subject matter given satirical treatment</li> <li>• hint of anti-Americanism.</li> </ul>     |
| <p><b>A03</b></p> | <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>  |
| <p><b>A04</b></p> | <p>Candidates may choose any two poems which express protests and/ or complaints in some way. Possible choices include: ‘The Collar’, ‘The Author to her Book’, ‘A Satirical Elegy. . .’, ‘London’, ‘The Schoolboy’, ‘Epitaph on a Well known Poet’, ‘England in 1819’, ‘God’s Grandeur’</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> |

| <b>Band</b>  | <b>AO1</b><br><b>Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</b><br><b>(20 marks)</b>   | <b>AO2</b><br><b>Analyse ways in which meanings are shaped in texts</b><br><b>(20 marks)</b>   | <b>AO3</b><br><b>Demonstrate the significance and influence of the contexts in which texts are produced and received</b><br><b>(10 marks)</b>   | <b>AO4</b><br><b>Explore connections across texts, informed by linguistic and literary concepts and methods</b><br><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 |   |  |   |  |

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## Section B: Prose

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.

### Section B: 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   |

**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.**

**Charlotte Brontë: *Jane Eyre* (Penguin Classics)**

|               |  |
|---------------|--|
| <b>Q3 (i)</b> | <p><b>Remind yourself of the extract on page 82 from "‘Well, Helen?’ said I..." to "we reposed in silence..." on page 83. By focusing closely on linguistic and literary techniques, analyse how Brontë presents the characters and their relationship in this extract.</b> <span style="float: right;"><b>[20]</b></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>• lexical set of morality ‘wicked’, ‘conscience’, ‘guilt’</li> <li>• imperatives ‘Look here’ and ‘Hush!’</li> <li>• lexical set of violence ‘broken’, ‘toss’, ‘kicking’, ‘dash’</li> <li>• parallel phrasing/ intensified adjectives ‘too impulsive, too vehement’</li> <li>• Helen’s use of second person ‘you’ and first person plural ‘us’</li> <li>• abstract nouns expressing suffering ‘pain’, ‘shame’, ‘scorn’, ‘hatred’, ‘tortures’</li> <li>• parenthesis</li> <li>• adverbs ‘weakly and pompously’</li> <li>• pre-modification in ‘sincere nature’, ardent eyes’, ‘clear front’</li> <li>• Helen’s use of spiritual and religious lexis</li> <li>• rhetorical interrogative ‘why, then ... glory?’</li> <li>• lexical set of peace ‘calmed’, ‘tranquillity’, ‘rested’, reposed’.</li> </ul> |
| <b>AO2</b>    | <p>Candidates should select evidence to discuss how Bronte presents Helen, Jane and their relationship. 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>• physical affection creating intimacy</li> <li>• Helen’s emphasis on conscience and the afterlife</li> <li>• her expression of orthodox Christian belief</li> <li>• Jane’s desperation for affection</li> <li>• her passionate nature expressed through violent imagery</li> <li>• her response to support and attention from Helen</li> <li>• emotional demands met by spiritual solutions</li> <li>• role of Helen as teacher and mentor.</li> </ul>   |

|             |  |
|-------------|--|
| <b>(ii)</b> | <b>How does Brontë present Jane's relationships with female characters 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 Bronte presents Jane's relationships with female characters elsewhere in the novel.  |
| <b>AO2</b>  | <p>Candidates should use linguistic and literary approaches to show how Bronte presents Jane's relationships with female characters.</p> <p>They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• Mrs Reed's authoritarian treatment of Jane</li> <li>• mutual resentment between Jane and Mrs Reed</li> <li>• Jane's forgiveness on her death despite her implacability</li> <li>• kinder treatment from Bessie and developing relationship</li> <li>• strained connection with Georgiana and Eliza Reed</li> <li>• decline and death of Helen Burns</li> <li>• support of Miss Temple who serves as a role model</li> <li>• professional relationships with Mrs Fairfax and Adele</li> <li>• disapproval of Blanche Ingram who despises governesses</li> <li>• harmony and friendship with Diana and Mary Rivers.</li> </ul>         |
| <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>• sisterly love and support important to Bronte, motherless from an early age; men, like Patrick Bronte, more remote in daily life</li> <li>• unmarried women much more likely to remain at home in adulthood</li> <li>• teaching, as represented by Miss Temple, one of the few careers available to educated women</li> <li>• Charlotte Bronte's experience at Cowan Bridge School, fictionalised as Lowood</li> <li>• death of sister Maria at school from tuberculosis</li> <li>• importance of female friends such as Ellen Nussey</li> <li>• Bronte's experiences as a governess</li> <li>• Jane's spiritual development affected by both friends and enemies- Bildungsroman element.</li> </ul> |

|        |  |
|--------|--|
| Q4 (i) | <p>Remind yourself of the extract on page 340 from "I was in my own room..." to "How weak my conduct!" on page 341. By focusing closely on linguistic and literary techniques, analyse how Brontë presents Jane's thoughts and feelings 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>• tripled rhetorical interrogatives 'And yet ... prospects?'</li> <li>• use of the third person/proper noun</li> <li>• parallel phrasing 'nothing had ... maimed me.'</li> <li>• adjectives "cold, solitary', 'pale', 'desolate'</li> <li>• extended metaphor of wintry and midsummer weather</li> <li>• lexical sets of coldness/winter and lush growth/summer</li> <li>• juxtaposition e.g. 'tropics' and 'wintry Norway'</li> <li>• simile of 'pine-forests'</li> <li>• biblical reference to a plague</li> <li>• personification of hopes as corpses and love as 'a suffering child'</li> <li>• emotive language e.g. 'shivered. .in a cold cradle'</li> <li>• modal verb in 'I must go' and italicisation of '<i>that</i>'</li> <li>• exclamatory sentences/parallelism 'how blind ... my conduct!'</li> </ul> |
| AO2    | <p>Candidates should select evidence to discuss how Jane's thoughts and feelings are presented. 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>• regression from woman to girl</li> <li>• contrast between yesterday and today, expressed through the weather which is beyond control</li> <li>• imaginative references to the natural world</li> <li>• emphasis on death, sickness and suffering</li> <li>• love for Rochester suffering and desperate but still alive</li> <li>• irreversible nature of the change</li> <li>• willingness to blame herself rather than Rochester</li> <li>• mistaken assumption that he cannot truly love her.</li> </ul>  |



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| <b>(ii)</b> | <b>Discuss how Brontë presents different types of suffering 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 Bronte presents suffering elsewhere in the novel.   |
| <b>AO2</b>  | <p>Candidates should use linguistic and literary approaches to show how Brontë presents different types of suffering elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• Jane’s treatment by the Reed family</li> <li>• conditions for pupils at Lowood School</li> <li>• Jane singled out and accused by Brocklehurst</li> <li>• Jane’s love for Rochester which she believes to be unrequited</li> <li>• her view of Blanche as his prospective bride</li> <li>• Rochester’s marriage and Bertha’s insanity</li> <li>• Jane’s isolation and hunger after leaving Thornfield</li> <li>• St John’s sacrifice of love for religious vocation</li> <li>• Rochester’s loss of Jane.</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>• Bildungsroman genre: Jane’s spiritual development/ self-belief strengthened by adversity</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>• genteel but low status position of the governess</li> <li>• restricted opportunities for educated women to make a living</li> <li>• understanding and treatment of mental illness in the 19<sup>th</sup> Century</li> <li>• family pressure to marry for money</li> <li>• lack of organised provision for the destitute.</li> </ul>                  |

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

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| <b>Q5 (i)</b> | <p><b>Remind yourself of the extract on page 106 from "It is a most miserable thing..." to page 108 and literary techniques, analyse how Dickens presents Pip's attitudes towards his home and apprenticeship in this extract. [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>• repeated adjective 'miserable'</li> <li>• lexical set of religious faith 'sanctified', 'believed', 'Temple', 'sacrifice'</li> <li>• metaphor of 'the glowing road'</li> <li>• alliterated syndetic pair 'coarse and common'</li> <li>• time adverbs 'Once' and 'Now'</li> <li>• analogy of the curtain; adjectives 'thick', 'dull', 'heavy and blank'</li> <li>• pathetic fallacy/ comparison with the marsh landscape 'flat and low'</li> <li>• parallelism 'It was not because. . .but because. . .'</li> <li>• pre-modified noun phrase 'aimiable, honest-hearted, duty-doing man'</li> <li>• contrasting noun phrases ' plain, contented Joe', 'restlessly aspiring discontented me.'</li> </ul> |
| <b>AO2</b>    | <p>Candidates should select evidence to discuss how Pip's attitudes towards his home and apprenticeship 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>• perspective of the adult narrator</li> <li>• regret at the loss of innocence and childhood faith</li> <li>• lasting impact of Estella's words 'coarse and common'</li> <li>• references to daily work 'small coal' and 'anvil'</li> <li>• use of the landscape to express depression</li> <li>• satisfaction at keeping his feelings from Joe</li> <li>• tributes paid to Joe's work ethic and happy nature.</li> </ul>   |

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| <b>(ii)</b> | <b>Discuss Dickens' presentation of work 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 different types of work are presented to explore this theme elsewhere in the novel.  |
| <b>A02</b>  | <p>Candidates should use linguistic and literary approaches to show how work is presented elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• Joe's working-class status and work ethic; his wife's contempt for Joe's trade</li> <li>• Pip's 'work' at Satis House, wheeling Miss Havisham over the same ground</li> <li>• commerce represented by shopkeepers such as Pumblechook</li> <li>• Jaggers' absorption in his profession as lawyer</li> <li>• Wemmick's distinction between office and home</li> <li>• Pip's academic work</li> <li>• Herbert's (and later Pip's) career in trade</li> <li>• Magwitch's work which funds Pip</li> <li>• Biddy's career as a schoolmistress.</li> </ul> <p>Look for and reward all valid interpretations.</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>• the widely held Christian belief that contentment with one's lot is a virtue</li> <li>• lack of educational opportunities for the working class</li> <li>• Dickens' interrupted education and experience of manual work</li> <li>• Dickens' own belief in work as fulfilling and rewarding</li> <li>• his varied experience – factory work as a child, legal clerk, journalist</li> <li>• Dickens' tendency to present workers as happier than those who do not need to work</li> <li>• snobbery of the leisured classes, represented by Estella and Drummle.</li> </ul>  |

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| 6 (i) | <p>Remind yourself of the extract on page 173 from "We entered this haven..." to page 174 "London was decidedly overrated". By focusing closely on linguistic and literary techniques, analyse how Dickens presents Pip's impressions of Barnard's Inn 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>• comparison with a burial ground</li> <li>• superlative adjective 'most dismal'; parallel phrasing</li> <li>• syndetic list of pre-modified noun phrases 'dilapidated. . .makeshift'.</li> <li>• lexical set of neglect and damage 'crippled', 'cracked', 'dusty'</li> <li>• lexical set of death 'suicide', 'interment', 'mourning'</li> <li>• olfactory imagery</li> <li>• personification of 'the soul of Barnard'</li> <li>• polysyndetic listing 'rat and. . .and coaching-stables'</li> <li>• references to dirt/ pollution 'soot and smoke' 'encrusting dirt' 'foggy view'.</li> </ul> |
| AO2   | <p>Candidates should select evidence to discuss how Dickens presents Pip's impressions of Barnard's Inn. 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>• internal context of high expectations and Pip's inexperience of the city</li> <li>• atmosphere of gloom and depression</li> <li>• badly maintained properties, even structurally unsound</li> <li>• unhealthy living conditions</li> <li>• Wemmick, a Londoner, unaware of Pip's disappointment</li> <li>• Wemmick unaccustomed to shaking hands, increasing the idea of London as uncaring</li> <li>• implication that 'great expectations' will meet with disappointment.</li> </ul>  |

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| <b>(ii)</b> | <b>Examine the presentation and significance of settings elsewhere in the novel.</b><br><b>[40]</b>   |
| <b>AO1</b>  | Reward accurate coherent expression and clear organisation. Candidates should select material to show how different settings are presented.   |
| <b>AO2</b>  | <p>Candidates should use linguistic and literary approaches to discuss the presentation and significance of different settings elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• Kent marshes as setting for the forge; landscape used to reflect Pip’s changing attitudes to his home and expectations</li> <li>• graveyard/bleak environment emphasising suffering of convicts</li> <li>• Satis House, where details in the rooms tell Miss Havisham’s story</li> <li>• Jaggers’ profession explored through his office and his house</li> <li>• Wemmick’s castle and the home/work divide</li> <li>• Newgate prison</li> <li>• the courtroom where Magwitch is sentenced.</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 include:</p> <ul style="list-style-type: none"> <li>• Dickens familiar with the Kent marshes from his childhood</li> <li>• novel set in the period of Dickens’ own childhood, when prison ships and transportation were still used</li> <li>• Gad’s Hill Place, Rochester, which Dickens bought in 1856, helped to inspire Satis House. ‘Great Expectation’ was written there</li> <li>• Dickens lived and worked in London, including clerking in a lawyers’ office</li> <li>• his campaigns included calls for improved sanitation and living conditions in the city</li> <li>• 1800s saw rapid growth of London’s suburbs. Wemmick is one of literature’s first commuters</li> <li>• the bildungsroman/education novel genre often involves moving from provincial to city life.</li> </ul> |

**Ian McEwan: *Atonement* (Vintage)**

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| <b>Q7 (i)</b> | <p><b>Remind yourself of the extract on page 130 from "These harmless inanities..." to page 131 "prospect of my hopes." By focusing closely on linguistic and literary techniques, analyse how McEwan presents Robbie's thoughts and feelings 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>• metaphor of 'a mask of amused attention'</li> <li>• lexical set of the physical body 'arm', 'shoulder', 'skin', 'breath', 'bones'</li> <li>• adverb 'soon' repeated</li> <li>• abstract nouns 'excitement' and 'pain'</li> <li>• parallelism/ syntactic patterning 'she was familiar. . .his mistake'</li> <li>• paired antonyms: adjectives 'familiar' and 'exotic', 'plain' and 'beautiful';</li> <li>• verbs 'repelled' and 'unlocked'; 'regretted' and 'exulted'</li> <li>• transition from singular pronouns 'he' and 'she' to plural 'they'</li> <li>• cluster of abstract nouns 'hilarity. . .impatience'</li> <li>• minor sentences 'In an unused room. . .by the river.' And 'Outdoors'.</li> <li>• minor interrogative 'Which?'</li> <li>• tactile imagery of 'the satin darkness'</li> <li>• fronted conjunction 'But. . .'</li> <li>• allusion to Shakespeare.</li> </ul> |
| <b>AO2</b>    | <p>Candidates should select evidence to discuss the presentation of Robbie's thoughts and feelings. 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>• immediate context of their encounter in the library</li> <li>• gap between public behaviour and private emotions; passion beneath the decorum of the dinner table</li> <li>• intensity of anticipation; turbulent emotions of new love</li> <li>• contradictions arising from shared childhood and upbringing</li> <li>• belief and certainty 'this was real'</li> <li>• ironic twist provided by the reference to Malvolio in 'Twelfth Night'.</li> </ul>   |

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| <b>(ii)</b> | <b>Discuss how McEwan presents the problems facing Robbie and Cecilia's relationship 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 presents the problems facing Robbie and Cecilia's relationship elsewhere in the novel.   |
| <b>AO2</b>  | <p>Candidates should use linguistic and literary approaches to show how McEwan presents the problems facing Robbie and Cecilia's relationship elsewhere in the novel.</p> <p>They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• shared childhood and educational experience; issue of social class</li> <li>• awkwardness and unease; Cecilia's resentment; the broken vase and the fountain</li> <li>• Robbie's realisation and letter writing; delivery of the 'wrong' draft</li> <li>• their interrupted meeting in the library</li> <li>• Cecilia's reactions to Robbie's arrest</li> <li>• meeting in London and wartime separation; relationship sustained through letters</li> <li>• Cecilia's calming influence during Briony's visit</li> <li>• alternative futures discussed by Briony as narrator/creator.</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 include:</p> <ul style="list-style-type: none"> <li>• different social class less relevant in 1930s than other obstacles</li> <li>• blurring of class divisions – Robbie's education and manner do not match his origins but their separation partly a result of class prejudice</li> <li>• Robbie and Cecilia used to observe and reflect on the human cost of war</li> <li>• police and forensic procedures less sophisticated</li> <li>• WW2 opportunities for young women to become independent of family</li> <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> </ul>   |

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| <b>Q8 (i)</b> | <p><b>Remind yourself of the extract on page 276 from "The uniform, like all uniforms..." to page 277 "could protect her from it." By focusing closely on linguistic and literary techniques, analyse how McEwan presents Briony's experience as a student nurse in this extract.</b> [20]</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>• imagery of brainwashing: 'eroded', 'emptied', 'vacated minds'</li> <li>• parentheses</li> <li>• asyndetic list of uniform chores 'ironing. . .heels.'</li> <li>• abstract noun phrase 'absolute authority'</li> <li>• formal proper noun 'Miss Nightingale'</li> <li>• parallel phrasing 'no will, no freedom'</li> <li>• syndetic list 'strictures. . . disapproval.'</li> <li>• syndetic pairs of verbs 'emptied and sluiced. . .fetched and carried'</li> <li>• connotations of the verb in 'delivered from introspection'</li> <li>• parallelism/syntactic patterning 'dabbed. . .bruise.'</li> <li>• some subject-specific lexis 'aquaflavine emulsion'</li> <li>• metaphors of service 'a maid, a skivvy'</li> <li>• fronted conjunction 'But. . '</li> <li>• simile of 'the darkness'.</li> </ul> |
| <b>AO2</b>    | <p>Candidates should select evidence to discuss how McEwan presents Briony's experience as a student nurse. They should use literary and linguistic approaches to show <i>how</i> 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>• effect of military model on individual will and identity</li> <li>• lack of power as a student</li> <li>• attention to appearances and details governed by rules</li> <li>• awareness of the 'parallel life' as an undergraduate</li> <li>• sense of her own lack of importance</li> <li>• mundane nature of tasks specified</li> <li>• student life as an escape for Briony, a means to atonement</li> <li>• Briony submitting to order, rather than imposing it</li> <li>• awareness of the threat from war 'unease. . in the streets'.</li> </ul>  |



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| <b>(ii)</b> | <b>Discuss McEwan's presentation of power and authority 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 ideas about power and authority are explored.  |
| <b>AO2</b>  | <p>Candidates should use linguistic and literary approaches to show how ideas about power and authority are explored. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• Jack Tallis's power to change Robbie's prospects through his sponsorship/ the power of money to buy an empowering education</li> <li>• Paul Marshall's corrupt use of physical power and wealth</li> <li>• authority of the police and courts to decide Robbie's future</li> <li>• the power of Briony's mistake, combined with class prejudice</li> <li>• authority of Jack Tallis as master of the house</li> <li>• kitchen scene where orders for dinner are followed</li> <li>• authority of Robbie's education and intelligence in France, despite his low rank</li> <li>• fates of soldiers reliant on the decisions of those in command</li> <li>• military and hospital discipline</li> <li>• the power of the writer over characters' fates.</li> </ul> |
| <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>• patriarchal and hierarchical 1930s society</li> <li>• shifts caused by WW2: more independence for women in work; trust for authority/class divisions eroded</li> <li>• social mobility through education</li> <li>• Robbie, as a low ranking soldier used to observe and reflect on the human cost of war</li> <li>• McEwan's use of source material: memoirs, letters, eyewitness accounts to re-construct WW2 sections of the novel</li> <li>• police prejudice against working-class suspects.</li> </ul>  |

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

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| <b>Q9 (i)</b> | <p><b>Remind yourself of the extract on page 3 from "It seems increasingly likely..." to page 5 "But let me explain further." By focusing closely on linguistic and literary techniques, analyse how Ishiguro introduces Stevens and Mr Farraday 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>• Stevens' narrative voice e.g. complex sentences; qualifying clauses such as 'I should say', 'as I recall'; formal register 'expedition', 'substantially attributable to'; archaic phrasing 'my person'</li> <li>• symbolic task 'dusting the portrait of Viscount Wetherby'</li> <li>• Farraday's relaxed posture</li> <li>• Farraday's more informal register 'I'll foot the bill for the gas.'</li> <li>• his use of interrogative 'Why don't you. . .' and imperative 'Take my advice.'</li> <li>• repetition of the phrasal verb 'locked up'</li> <li>• superlatives 'the greatest ladies and gentlemen', 'the best of England'</li> <li>• extended parenthesis with the defensive interrogative 'and why should I hide it?'</li> <li>• detail in 'almost seven years'</li> <li>• repeated noun phrase 'professional matters'.</li> </ul>  |
| <b>AO2</b>    | <p>Candidates should select evidence to discuss what impressions of Stevens and Mr Farraday are created in this extract. They should use linguistic and literary approaches to show <b>how</b> Ishiguro'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>• Stevens' insistence on relating everything to work, including the proposed expedition</li> <li>• his reluctance to consider the idea of a holiday, despite Farraday's insistence, until the arrival of Miss Kenton's letter</li> <li>• his rather patronising attitude to Farraday 'an American gentleman's unfamiliarity. . .in England'</li> <li>• his pride in seeing 'the best of England' at Darlington Hall</li> <li>• his keenness to be understood 'But let me make it ...clear...But let me explain.'</li> <li>• Farraday's view of Stevens as a person - who appears tired 'You look like you could make use of a break', who deserves opportunities 'It's wrong that a man can't get to see around his own country'.</li> <li>• his insistent encouragement 'I'm serious. . . I mean it'</li> <li>• culture clash between the more traditional and formal servant-employer relationship Stevens is used to and Farraday's more personal approach.</li> </ul> |

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| <b>(ii)</b> | <b>Examine Ishiguro’s presentation of American characters (Farraday, Lewis, Mrs Wakefield) elsewhere in the novel. [40]</b>   |
| <b>AO1</b>  | Reward accurate coherent expression and clear organisation. Candidates should select material to show how Ishiguro presents American characters elsewhere in the novel.   |
| <b>AO2</b>  | <p>Candidates should use linguistic and literary approaches to show the significance of these characters and how Ishiguro presents them. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• Farraday’s role in proposing Stevens’ journey</li> <li>• his fondness for ‘bantering’ which prompts Stevens to practise bantering himself</li> <li>• his appreciation of Darlington Hall for its period features, including Stevens ‘a genuine old-fashioned English butler’</li> <li>• Mrs Wakefield’s questions about the ‘mock’ arch and her curiosity about Lord Darlington</li> <li>• Farraday’s annoyance when Stevens denies working for Lord Darlington</li> <li>• Lewis – large, genial, informal and candid- as a representative of America at the 1923 Conference</li> <li>• Lewis’s confidence, willing to deceive, unapologetic when caught, indifferent to the disapprobation of others</li> <li>• Lewis as the voice of realism in international politics, denouncing the other delegates as ‘naïve dreamers’/ representing the motive of self-interest undeniably at the heart of much diplomacy.</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 include:</p> <ul style="list-style-type: none"> <li>• 1956: early days for the tourism/heritage site industry which would be much more developed when the novel was published in 1989</li> <li>• American ownership of Darlington Hall showing that grand houses will need to adapt</li> <li>• 1923: America in a strong position post-WW1 with a flourishing economy and less work to do to recover after the war; Lewis’s confidence reflects U.S. emerging as a world power</li> <li>• Lewis’s view of Darlington as a naïve amateur borne out by his later exploitation by Ribbentrop in the 1930s</li> <li>• culture clash between English reserve and American candour; Stevens’ anti-American condescension.</li> </ul>   |

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| Q10 (i) | <p>Remind yourself of the extract on page 204 from "As I recall, I was rung for late one night..." to p.206 "enabling me to take my leave." By focusing closely on linguistic and literary techniques, analyse how Ishiguro 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>• repeated use of the status noun 'gentlemen' and the vocative 'sir'</li> <li>• imperatives and interrogatives addressed to Stevens; scarcity of politeness markers</li> <li>• symbolism of Mr Spencer's 'languid posture'</li> <li>• irony of 'well on top of the situation'</li> <li>• Stevens' formulaic apologetic responses</li> <li>• patronising vocative 'my good man' and the noun phrase 'our good man'</li> <li>• semantic fields of economics and politics</li> <li>• rhetorical interrogative 'Is it any wonder. . .?'</li> <li>• escalating amusement from 'mirthful smiles' to 'open. . .laughter'</li> <li>• verb choice 'muttered'.</li> </ul>   |
| AO2     | <p>Candidates should select evidence to discuss how Ishiguro presents the characters and the situation in this extract.</p> <p>They should use linguistic and literary approaches to show <b>how</b> Ishiguro'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>• Lord Darlington's failure to prevent demeaning treatment of his most loyal servant in his own house</li> <li>• use of details from international affairs in the 1930s</li> <li>• reversal of the previous trend whereby butlers were shown off for their general knowledge</li> <li>• Stevens' recognition that he is not expected to offer answers; his willingness to comply</li> <li>• Spencer's exploitation of the hierarchical system to make his anti-democratic point</li> <li>• how the use of Stevens as entertainment contributes to his discussion of the nature of dignity</li> <li>• Darlington led astray by stronger personalities.</li> </ul> |

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| <b>(ii)</b> | <b>Discuss Ishiguro’s presentation of the English class system 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 Ishiguro presents the English class system.  |
| <b>AO2</b>  | <p>Candidates should use linguistic and literary approaches to show how the English class system is presented. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• American ownership of Darlington Hall suggesting unsustainability of the aristocratic great houses</li> <li>• symbolism of Stevens’ work at the outset of the novel, dusting the portrait of a nobleman</li> <li>• drastic reduction in staffing at Darlington Hall since the 1920s</li> <li>• decline in the health and reputation of Lord Darlington over time</li> <li>• Stevens’ tendency to emulate the manners and even wear the suits of the upper class</li> <li>• distinction between ‘landed gentry’ and business made by the Hayes society</li> <li>• Darlington’s reliance on Stevens to tell his godson the ‘facts of life’: impotence of the old ruling class, unable to survive without their servants</li> <li>• roles of the younger upper class men, Reginald Cardinal and Dr Carlyle, who both work and are politically aware.</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 include:</p> <ul style="list-style-type: none"> <li>• Stevens’ recollections are from 1922 through the period between WW1 and WW2, with less focus on Darlington Hall after 1939, showing declining influence of the old ‘ruling class’</li> <li>• influence of WW2, after which domestic service became steadily less popular</li> <li>• 1950s becoming a more democratic age when figures like Lord Darlington would have less influence through their titles/status</li> <li>• Stevens’ emotional repression as a norm, even a virtue in the earlier 20th century with male family relationships modelled on aristocratic families, where fathers might have little contact with children, – control over emotions connected with key concept of dignity</li> <li>• sparse accommodation for servants reflecting their low status</li> <li>• English class system still in place, seen in the respectful behaviour of the Taylors at Moscombe</li> <li>• Harry Smith believes that the Allies fought to protect the rights of the individual; he could be seen as representing socialism or the voice of the working class.</li> </ul> |

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

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| <b>Q11 (i)</b> | <p>Remind yourself of the extract on page 11 from "It took him the whole spring..."to page 12 "I never tell her how flat it look to me." By focusing closely on linguistic and literary techniques, analyse how Walker 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.</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>• anonymous third person pronouns 'him' 'he' for Mr _____</li> <li>• plural pronoun 'us'</li> <li>• italicised pronoun '<i>she</i>' for Nettie's opinion</li> <li>• phonetic spelling of Columbus' ships</li> <li>• irony of 'Indians so nice to him. . .the queen'</li> <li>• idiom 'hanging over my head'</li> <li>• simple adjective 'big' for pregnant</li> <li>• symbolism of Nettie 'holding tight to my hand'</li> <li>• fronted conjunctions 'But Pa', 'But Nettie never give up'</li> <li>• symbolism of the white men with guns</li> <li>• dialect features to show Celie's lack of formal education</li> <li>• double meaning of the 'flat' earth</li> </ul> <p><b>N.B.</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 how Walker presents the characters and the situation in this extract. 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>• female solidarity: mutually supportive attitudes of Celie and Nettie; Miss Beasley's attempt to intervene</li> <li>• Nettie's early role as a teacher</li> <li>• pregnancy as an accepted obstacle to girls' education</li> <li>• inadequate sex education 'Nettie still don't understand. I don't neither'.</li> <li>• Celie's lack of choice over marriage</li> <li>• education as a possible escape route</li> <li>• Pa's disrespect for Miss Beasley</li> <li>• implication of Pa emulating the white men 'Pa git up and follow 'em'</li> <li>• image of the flat earth expressing Celie's pessimistic view of her future.</li> </ul>  |

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| <b>(ii)</b> | <b>Discuss how Walker presents sisterhood elsewhere in the novel. [40]</b>  |
| <b>A01</b>  | Reward accurate coherent expression and clear organisation. Candidates should select material to show how the theme of sisterhood is explored elsewhere in the novel.   |
| <b>A02</b>  | <p>Candidates should use linguistic and literary approaches to show how the theme of sisterhood is presented elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• lifelong bond between Celie and Nettie</li> <li>• Sofia's support from her sisters</li> <li>• Celie's friendship with and admiration for Sofia</li> <li>• Mary Agnes' part in getting Sofia released</li> <li>• shared childcare</li> <li>• Celie's practical care for Shug; Shug's role in her liberation</li> <li>• the symbol of quilt-making</li> <li>• Shug encouraging Mary Agnes to sing</li> <li>• Friendship between the Olinka wives</li> <li>• Olivia and Tashi.</li> </ul> <p>Look for and reward all valid interpretations.</p> |
| <b>A03</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>• early 20<sup>th</sup> century contexts in America and Africa</li> <li>• position of black women in America and Africa</li> <li>• Walker's 'womanist' beliefs</li> <li>• constraints of traditional roles for women</li> <li>• different perspective of Walker's readers</li> <li>• shifts away from nuclear family as the norm.</li> </ul>   |

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| Q12 (i) | <p><b>Remind yourself of the extract on page 93 from "We sit on a piece of old crate..." to page 94 "I wonder why she was ever born." By focusing closely on linguistic and literary techniques, analyse how Walker presents the characters and their relationships in this extract.</b> [20]</p>   |
| A01     | <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>• imperative 'Throw me the ball' without politeness marker</li> <li>• rhetorical interrogative 'Don't you ... to you'</li> <li>• verbs 'mutter' and 'shout'</li> <li>• pre-modification in 'ice blue eyes'</li> <li>• dynamic verbs 'steaming up. .haul off and kick'</li> <li>• symbolism of Billy's attack and its result</li> <li>• irony of his failed attempt to punish Sofia</li> <li>• (non-standard) reflexive pronoun 'his own self'</li> <li>• simple sentence 'She scared of Sofia.'</li> <li>• pre-modified noun phrase 'right sweet little thing'.</li> </ul> <p><b>N.B.</b> Candidates are likely to discuss features of Celie's dialect. Examples selected should relate clearly to the question set.</p> |
| A02     | <p>Candidates should select evidence to discuss how Walker presents the characters and their relationships. 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>• situation caused by Sofia's enforced domestic slavery</li> <li>• Celie's role as detached observer</li> <li>• Billy's inbred arrogance and aggression</li> <li>• self-defeating nature of his violent attempt to control</li> <li>• Sofia's refusal to engage in play and indifference to his welfare</li> <li>• Miss Millie's fear of Sofia</li> <li>• Eleanor Jane's support of Sofia</li> <li>• Sofia's inability to recognise the girl's affection</li> <li>• Celie's more objective judgment</li> <li>• Sofia dismissive of Eleanor Jane because she is white.</li> </ul>   |



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|-------------|--|
| <b>(ii)</b> | <b>How does Walker present racial conflict 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 racial conflict is presented elsewhere in the novel.   |
| <b>AO2</b>  | <p>Candidates should use linguistic and literary approaches to show how racial conflict is presented elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• Nettie’s lesson about Columbus and the Indians</li> <li>• white men first appear with guns</li> <li>• Miss Millie’s offer to Sofia and her response; the Mayor’s attack on her and the fight which follows</li> <li>• Sofia’s violent arrest and imprisonment</li> <li>• plans to help Sofia; rape of Mary Agnes</li> <li>• Sofia on slavery at the mayor’s house; Christmas day driving Miss Millie</li> <li>• lasting effects on Sofia; her later relationship with Eleanor Jane</li> <li>• murder of Celie’s real father, lynched by white merchants</li> <li>• destruction of the Olinka village for the benefit of an English rubber company.</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 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>• lynching and race riots in the South</li> <li>• ruthless profiteering by the colonial powers in Africa</li> <li>• absence of much human rights legislation</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     | <p style="text-align: center;"><b>AO1</b><br/> <b>Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</b></p> <p style="text-align: center;"><b>(10 marks)</b></p>   | <p style="text-align: center;"><b>AO2</b><br/> <b>Analyse ways in which meanings are shaped in texts</b></p> <p style="text-align: center;"><b>(10 marks)</b></p>   |
|----------|--|---|
| <b>5</b> | <p style="text-align: center;"><b>9-10 marks</b></p> <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> | <p style="text-align: center;"><b>9-10 marks</b></p> <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> | <p style="text-align: center;"><b>7-8 marks</b></p> <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>  | <p style="text-align: center;"><b>7-8 marks</b></p> <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> | <p style="text-align: center;"><b>5-6 marks</b></p> <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>  | <p style="text-align: center;"><b>5-6 marks</b></p> <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> | <p style="text-align: center;"><b>3-4 marks</b></p> <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>   | <p style="text-align: center;"><b>3-4 marks</b></p> <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> | <p style="text-align: center;"><b>1-2 marks</b></p> <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>  | <p style="text-align: center;"><b>1-2 marks</b></p> <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     | <b>AO1</b><br><b>Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</b><br><br><b>(10 marks)</b>   | <b>AO2</b><br><b>Analyse ways in which meanings are shaped in texts</b><br><br><b>(10 marks)</b>   | <b>AO3</b><br><b>Demonstrate the significance and influence of the contexts in which texts are produced and received</b><br><br><b>(20 marks)</b>   |
|----------|---|--|---|
| <b>5</b> | <p style="text-align: center;"><b>9-10 marks</b></p> <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> | <p style="text-align: center;"><b>9-10 marks</b></p> <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>  | <p style="text-align: center;"><b>17-20 marks</b></p> <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> | <p style="text-align: center;"><b>7-8 marks</b></p> <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>   | <p style="text-align: center;"><b>7-8 marks</b></p> <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>                                  | <p style="text-align: center;"><b>13-16 marks</b></p> <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> | <p style="text-align: center;"><b>5-6 marks</b></p> <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>  | <p style="text-align: center;"><b>5-6 marks</b></p> <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> | <p style="text-align: center;"><b>9-12 marks</b></p> <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> | <p style="text-align: center;"><b>3-4 marks</b></p> <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>  | <p style="text-align: center;"><b>3-4 marks</b></p> <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>                                     | <p style="text-align: center;"><b>5-8 marks</b></p> <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> | <p style="text-align: center;"><b>1-2 marks</b></p> <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>   | <p style="text-align: center;"><b>1-2 marks</b></p> <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>   | <p style="text-align: center;"><b>1-4 marks</b></p> <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  |  |   |