



GCE A LEVEL MARKING SCHEME

SUMMER 2022

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

INTRODUCTION

This marking scheme was used by WJEC for the 2022 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

GCE A LEVEL ENGLISH LANGUAGE AND LITERATURE

COMPONENT 1: POETRY AND PROSE

SUMMER 2022 MARK SCHEME

General Advice

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

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

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

Marking

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

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

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

Reference to Principal Examiner

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

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

Abbreviations

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

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

Prior to the Conference

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

At the Conference

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

After the Conference

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

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **THURSDAY, 7 JULY.**

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

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

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

Component 1: Poetry and Prose

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

Section A: Poetry

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

Section A: mark allocation

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

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

Q1	<p>With detailed reference to two poems from the <i>Anthology</i> and Text A, ‘Isolation’ by Tony Harrison, compare and contrast how a sense of loss is presented. [60]</p>
AO1	<p>Candidates should use coherent written expression and organise material to address the comparative element of the task.</p> <p>Poetry: candidates must select two poems which involve a sense of loss.</p> <p>When discussing their chosen poems, they should select appropriate textual evidence and apply relevant linguistic and literary approaches and terminology in their analysis.</p> <p>Text A: Candidates should apply relevant linguistic and literary approaches and terminology in their analysis of the unseen text. Features which might be explored in Text A include, but are not limited to:</p> <ul style="list-style-type: none"> • repetition of ‘and don’t’ (after being introduced by ‘but don’t’) • caesura, particularly in the final stanza • staggered lines in the final stanza • regular rhyme scheme, linking lines across first and second stanzas • adverbial ‘once as a boy’ • the whole poem as one long sentence • recurring images linked to illness and death – ‘scarlet fever’, ‘quarantine’, ‘funeral’, ‘hospital’, ‘grave’. • verb ‘bleat’ • italics to indicate the mother’s voice / folklore • alliteration ‘<i>Berries bode bad winter weather!</i>’ • use of subordinating conjunctions – ‘when’, ‘although’, ‘though’, ‘when’, ‘though’, ‘until’ • idea of memory – adverbial ‘once more’, determiner ‘same’ (repeated) • pathetic fallacy of the sleet • final noun phrases – ‘ransacked house’, ‘long johns’.
AO2	<p>Poetry: Candidates need to show understanding of how a sense of loss is presented in their chosen poems. There should be a clear focus on how language, structure and form <u>create meaning</u>.</p> <p>Text A: Candidates should explore how Harrison’s use of language conveys meanings in the extract.</p> <p>They might choose to analyse and explore:</p> <ul style="list-style-type: none"> • the mirrored train journeys, once (with his mother) as a boy, and now (alone) to attend her funeral • the poignancy of the final image that brings his tears • the insistence of not crying until the final lines of the poem suggesting his failed attempt to ignore the sense of loss • the way memories are evoked with constant switching from present to past • the shared experience of mother and son when she teaches him the saying, linked to the current weather • the isolation of the persona through most of the poem (highlighted by the title) – the sense of loss weighs heavier as there is no discussion or shared grief with his father • first words of the poem indicate grief but aren’t accepted until the penultimate line.

A03	Poetry: Candidates are expected to discuss a range of contextual ideas depending on their choice of poems. Reward contextual observations wherever they are used relevantly. There should be a clear focus on the link between context and meaning in the poems selected.
A04	<p>Candidates may choose any two poems which deal with a sense of loss in some way. Possible choices include: 'The Voice', 'Remembrance', 'The Darkling Thrush', 'Extract from the Prelude Book V'.</p> <p>Connections</p> <p>Candidates should show awareness of similarities and differences between the unseen text and the two poems they have chosen. We anticipate that the majority will make connections in terms of content and attitudes. They may also compare and contrast the texts in terms of style or context. Well-informed responses might connect the texts by considering more demanding contextual factors such as literary movements or historical events, making perceptive links in terms of audience, purpose or genre.</p>

Q2	<p>With detailed reference to two poems from the <i>Anthology</i> and Text B, an extract from the novel <i>East of Eden</i> by John Steinbeck, compare and contrast how power is presented. [60]</p>
AO1	<p>Candidates should use coherent written expression and organise material to address the comparative element of the task.</p> <p>Poetry: candidates must select two poems which involve the ways in which power is presented.</p> <p>When discussing their chosen poems, they should select appropriate textual evidence and apply relevant linguistic and literary approaches and terminology in their analysis.</p> <p>Text B: Candidates should apply relevant linguistic and literary approaches and terminology in their analysis of the unseen text. Features which might be explored in Text B include, but are not limited to:</p> <ul style="list-style-type: none"> • similarity in structure and focus of all three paragraphs • superlative ‘richest man’ • simile ‘smart as Satan’ • abstract nouns ‘dignity’, ‘virtue’, ‘praise’ • syndetic list ‘brave and dignified and good’ and the antithesis with ‘when they were poor and frightened and when ugly forces were loose in the world’ • adverbials ‘with pleasure’, ‘with praise’, ‘with gladness’ • listing ‘to warp men, to buy men, to bribe and threaten and seduce’ • religious references throughout – ‘smart as Satan’, ‘thank God’, ‘souls’ – whole structure reminiscent of a parable • idea of balancing good and evil sustained throughout • the metaphor ‘he clothed his motives in the names of virtue’ • choice of verbs ‘clawed’, ‘trying to buy back’, ‘devoted’ • interrogatives ‘What can we do now? How can we go on without him?’ • modal verb ‘can’.
AO2	<p>Poetry: Candidates need to show understanding of how power is presented in their chosen poems. There should be a clear focus on how language, structure and form <u>create meaning</u>.</p> <p>Text B: Candidates should explore how Steinbeck’s use of language conveys meanings in the extract.</p> <p>They might choose to analyse and explore:</p> <ul style="list-style-type: none"> • the focus on wealth and money, both literal and metaphorical • the way this is contrasted with notions of dignity • how the men were perceived by others • how the men treated others • the notions of good and evil, and whether they balance or cancel each other out (or not) • the sense of this as a parable, but with the first-person pronouns implying the narrator’s own experience • the sense of personal opinion influencing the story, but adding to the sincerity of the message (it isn’t clear cut, but nor should it be).

A03	Poetry: Candidates are expected to discuss a range of contextual ideas depending on their choice of poems. Reward contextual observations wherever they are used relevantly. There should be a clear focus on the link between context and meaning in the poems selected.
A04	<p>Candidates may choose any two poems which present power in some way. Possible choices include: 'Ozymandias', 'Kubla Khan', 'The Kraken', 'My Last Duchess', 'God's Grandeur', 'England in 1819'.</p> <p>Connections</p> <p>Candidates should show awareness of similarities and differences between the unseen text and the two poems they have chosen. We anticipate that the majority will make connections in terms of content and attitudes. They may also compare and contrast the texts in terms of style or context. Well-informed responses might connect the texts by considering more demanding contextual factors such as literary movements or historical events, making perceptive links in terms of audience, purpose or genre.</p>

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

Section B: Prose

Mark Allocation

	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 study as they do so. In part (ii) responses, candidates are informed that they will also need to take account of the significance and influence of contexts in which the text has been produced and received. The following guidelines indicate where rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then indicate a numerical mark.

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

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

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

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

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

Charlotte Brontë: *Jane Eyre* (Penguin Classics)

Q3 (i)	<p>Re-read page 50 from ““Good-bye to Gateshead!’ cried I...” to page 51 “...I heard a wild wind rushing amongst trees.” 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"> • passive voice ‘I was taken’, ‘Thus was I severed’, ‘I was carried’, ‘I was stowed away’ • verbs ‘clung’ and ‘severed’ • pre-modified adjectives ‘very strange’, ‘mortally apprehensive’ • syndetic pair ‘Raw and chill’ • verb ‘hastened’ and adverb ‘rapidly’, and later phrasal verb ‘whirled away’ • noun phrase ‘remote and mysterious regions’ • nouns ‘kidnappers’ and ‘my protector’ • verbs ‘seemed’, ‘appeared’, subordinate clause ‘as I then deemed’ • adverbials ‘for a long time’, ‘very far indeed’ • pathetic fallacy ‘wild wind rushing’, ‘great grey hills heaved up’, ‘dark with wood’ • adjective ‘preternatural’ • interrogative ‘Is she going by herself?’ and exclamatory sentence ‘What a long way!’.
AO2	<p>Candidates should select evidence to discuss how Brontë presents Jane’s thoughts and feelings. They should use linguistic and literary approaches to show how Brontë’s language conveys these impressions.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • sense of childish fear, linked to active imagination (and Bessie’s stories) • real fear of the unknown • awareness of doubts expressed and care conveyed to her by adults • awareness of events being out of her control, with Jane almost acting as observer • anticipation of new experiences and surroundings • narrative voice of older Jane recounting her child perspective.

(ii)	Explore the significance of journeys elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how Brontë presents journeys elsewhere in the novel.
AO2	<p>Candidates should use linguistic and literary approaches to show how Brontë presents the significance of journeys. They might choose to comment on:</p> <ul style="list-style-type: none"> • Jane's journey from Lowood to Thornfield Hall, starting a new chapter in her life • journeys linked to the significance of settings in the novel (although actual journeys aren't always described in detail) • her journey away from Thornfield, after finding out about Bertha Mason – a journey with no planned destination • significant events happening on short journeys - such as when Jane first meets Mr Rochester, when she's going to post a letter • Rochester's journeys as a young man – to the West Indies, to Europe – that have led to significant events in his life (his marriage to Bertha and his adoption of Adele) • Jane's return to Thornfield and the subsequent journey to Ferndean – her choice as an independent woman to seek out Mr Rochester rather than marrying St John. <p>Look for and reward all valid alternatives.</p>
AO3	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors might include:</p> <ul style="list-style-type: none"> • Gothic elements – descriptions of settings, but also liminality of moving between key places • Bildungsroman – journeys and settings link to significant events in Jane's development • Charlotte Brontë's own experiences of moving away to school, or to take up the post of governess • inspiration drawn from the Yorkshire Moors outside Haworth, the Brontë family home • detailed descriptions and rich imagery a factor in the novel's early success with readers and critics.

Q4 (i)	<p>Re-read page 422 from “I continued the labours of the village-school...” to page 423 “...to merit the deferential treatment they received.” By focusing closely on linguistic and literary techniques, analyse how Brontë presents the characters and situation in this extract. [20]</p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology.</p> <p>Linguistic and literary features that might be explored in the extract include but are not limited to:</p> <ul style="list-style-type: none"> • adverbs ‘actively’, ‘faithfully’, ‘truly’ • modal verb ‘could’ • adverbial ‘with all my efforts’ • foregrounding of the adverb ‘wholly’ in ‘Wholly untaught,’ • adjectives ‘torpid’, ‘dull’ (repeated), ‘heavy-looking’, ‘gaping’ • contrasting with adjectives ‘sharp-witted’, ‘obliging’, ‘amiable’, ‘natural’, ‘innate’ • metaphor of ‘wake up’ to describe the change in the girls • listing ‘me, my language, my rules, and ways’ • noun phrase ‘an honest and happy pride’ • comparative ‘finer’ in ‘the finer kinds of needlework’ • post-modification ‘characters desirous of information and disposed for improvement’ • syndetic pair ‘both charmed and benefited them’ • use of pronouns ‘I’ and ‘them’ • generalisation of ‘(the farmer and his wife)’ to refer to any of the girls’ parents.
AO2	<p>Candidates should select evidence to discuss how Brontë presents the characters and situation. They should use linguistic and literary approaches to show how Brontë’s language conveys these impressions.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Jane is, at least on a surface level, content with her life and routine • she finds enjoyment in the idea of doing good, having a purpose • she has low expectations of the people and the situation • Jane is pleasantly surprised by the girls she teaches • there is a sense of her prejudice, linked to social status • the girls and their families are appreciative of Jane’s efforts.

(ii)	Discuss Brontë’s presentation of education and learning elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how education and learning are presented elsewhere in the novel.
AO2	<p>Candidates should use linguistic and literary approaches to show how education and learning are presented elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> • Jane’s experiences at Lowood, particularly her description of lessons • the life lessons she learns from Helen and Miss Temple, while at Lowood • Adele’s education and learning, particularly from Jane • the derogatory comments about governesses made by Blanche Ingram and others in the drawing room at Thornfield Hall • Jane’s character development in terms of societal expectations – for example, learning to control her temper, observe social hierarchy • Jane’s character development in terms of understanding her own feelings of love • the use of first-person narration allows for expression of internal thoughts and development. <p>Look for and reward all valid interpretations.</p>
AO3	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors might include:</p> <ul style="list-style-type: none"> • Bildungsroman – first person narration of her life is about her growth and development • Charlotte Brontë’s own experiences at school, particularly Cowan Bridge • Charlotte Brontë’s own experiences as a governess and her desire to establish her own school • Victorian ideas of class and gender – restricted opportunities for educated women to make a living • the role of the governess – Gothic idea of liminality as not part of the upper classes, but more educated than other servants.

Charles Dickens: *Great Expectations* (Penguin Classics)

Q5 (i)	<p>Re-read page 177 from “Herbert Pocket had a frank and easy way...” to page 178 “...my christian name was Philip.” By focusing closely on linguistic and literary techniques, analyse how Dickens presents the characters and their relationship 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"> • intensifier ‘wonderfully’ in ‘wonderfully hopeful’ • adjective ‘natural’ in ‘a natural incapacity’ • noun phrase ‘a pale young gentleman’ • syndetic pairs ‘frank and easy’, ‘successful or rich’, ‘amiable and cheerful’, ‘light and young’, ‘secret and mean’ • syntactic parallelism ‘I had never seen anyone then, and I have never seen anyone since’ • comparatives ‘much better’, ‘more gracefully’, • use of intensifiers to qualify description ‘a little ungainly’, ‘so communicative’, ‘extremely amiable’ • adverbs ‘together’, ‘in exchange’ • politeness ‘I dare say’, ‘I venture to prophesy’, ‘will you do me the favour’.
AO2	<p>Candidates should select evidence to discuss how Pip, Herbert and their relationship are presented. They should use linguistic and literary approaches to show how Dickens’ language conveys these impressions.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Herbert as pleasant and easy-going, open and honest • the acknowledgement of their prior meeting at Satis House • Herbert more formally polite, having manners • Pip’s slight snobbery in noting Herbert’s likely lack of success in life • perspective of Pip as narrator looking back at his first night in London • Pip’s obvious like of Herbert expressed in the narration through his evaluation of Herbert’s character • Pip’s desire to balance things out, to be as communicative and friendly as Herbert is • Pip’s openness in informing Herbert of his upbringing as a blacksmith.

(ii)	Discuss Dickens' presentation of friendship elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how friendship is presented elsewhere in the novel.
AO2	<p>Candidates should use linguistic and literary approaches to show how friendship is presented elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> • Pip's childhood friendship with Joe • Joe's continued friendship and Pip's acknowledgement of this in the final chapters of the novel • Wemmick welcoming Pip into his home at Walworth, with this personal setting reflecting their personal friendship (distinct from professional matters at Jaggers' office) • Magwitch's interpretation of Pip's childhood actions as those of friendship • Pip's eventual friendship with Magwitch, despite initial repugnance of finding out he was his patron • Pumblechook's feigned friendship with Pip, taking some of the credit for his rise in social status • those who Pip is able to count as friends at the lowest point in his story – Herbert, Clara, Startop, Wemmick, Joe, Biddy. <p>Look for and reward all valid interpretations.</p>
AO3	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors might include:</p> <ul style="list-style-type: none"> • Dickens' own life experiences of poverty and material success • Dickens' familiarity with the marshes in Kent and the prison ships moored there • transportation to Australia a popular solution to prison overcrowding, laws against returning to England • significance of social classes • Bildungsroman – Pip's moral and spiritual development linked to his slow realisation of who his real friends are (the first person narration recognising this of his younger self) • Dickens' journalism and observations of London life – rapid growth of London suburbs in 1800s • memorable characters well suited to publication of the novel in instalments.

Q6 (i)	<p>Re-read page 8 from “At this dismal intelligence...” to page 9 “...without being your mother.” By focusing closely on linguistic and literary techniques, analyse how Dickens presents the characters and their relationships in this extract. [20]</p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology.</p> <p>Linguistic and literary features that might be explored in the extract include but are not limited to:</p> <ul style="list-style-type: none"> • noun phrase ‘dismal intelligence’ • proper noun ‘Tickler’ with euphemistic nature emphasised by repetition ‘my tickled frame’ (shortly after noun ‘collision’) • modes of address – ‘old chap’, ‘Joe’, ‘Pip’, and then ‘young monkey’ • imperatives (as advice) ‘get behind’, ‘have’ • sense of force with the verb ‘stamping’ in ‘stamping her foot’, • use of exclamatory sentence ‘Churchyard!’ • italics ‘/ don’t’ • verb ‘exclaimed’ • structure with Joe and Pip talking in the first half and then Mrs Joe and Pip in the second half • verb ‘whimpered’, ‘crying and rubbing myself’ • adverb ‘quietly’ • metaphor ‘fenced me up there’.
AO2	<p>Candidates should select evidence to discuss how Dickens presents the characters and their relationships. They should use linguistic and literary approaches to show how Dickens’ language conveys these impressions.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • the way Joe supports Pip and they treat each other more as equals, particularly in the way they speak with each other • Joe’s physical protection of Pip as well as his advice to him • Mrs Joe’s irritation at having to put up with Pip, not just on this occasion, but as a burden on her throughout life • Mrs Joe’s use of force compared to Joe’s kindness • Pip as vulnerable and needing protection (and this being a usual state of affairs) • relative lack of interaction between Joe and Mrs Joe.

(ii)	Explore relationships between parental figures and children elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how relationships between parental figures and children are presented elsewhere in the novel.
AO2	<p>Candidates should use linguistic and literary approaches to discuss the presentation of relationships between parental figures and children elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> • Miss Havisham’s adoption of Estella, arranged by Jaggers • exploitation of Estella by Miss Havisham, for revenge • Estella’s real mother and the widely held belief she killed Estella • Joe’s care for Pip during his illness • Magwitch as Pip’s benefactor and his joy at seeing Pip as a gentleman • Pip’s relationship with young Pip at the end of the novel • Mr and Mrs Pocket’s differing approaches to raising their children • Wemmick’s love and care for his father • the relationship between Clara and her father. <p>Look for and reward all valid interpretations.</p>
AO3	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors might include:</p> <ul style="list-style-type: none"> • social classes, particularly linked to Mrs Pocket’s obsession with status linked to ancestry • Dickens’ interest in children’s welfare, something featured in a number of his other novels (e.g. <i>Oliver Twist</i>, <i>Bleak House</i>) • elements of caricature e.g. Wemmick’s father, Clara’s father • memorable characters well suited to publication of the novel in instalments • Dickens’ own experience of poverty, with his father in the Marshalsea prison • in the 1800s children had fewer rights and strict discipline was the norm.

Ian McEwan: *Atonement* (Vintage)

Q7 (i)	<p>Re-read page 65 from “Feeling the black-furred creature begin to stir...” to page 66 “...would be tranquil and triumphant.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents the characters and their relationships in this extract. [20]</p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology.</p> <p>Linguistic and literary features that might be explored in the extract include but are not limited to:</p> <ul style="list-style-type: none"> • the pre-modification ‘poor darling’, ‘softest little’ contrasted with ‘hard-bitten wiry’ • infinitive verbs – ‘to love her was to be soothed’ • syndetic pair ‘precocious and scheming’, linking to description of Lola at end of extract ‘tranquil and triumphant’ • the adverbial ‘in her condition’ • imagery ‘the building shrank tighter’ • adjective ‘pointless’ • syntactic parallelism ‘perhaps in dissent, perhaps excited agreement’ • modal verb ‘should’ in ‘should lend a hand’ • noun phrase ‘invalid nullity’ • sound imagery throughout – ‘tick’, ‘metallic clang’, ‘thud of feet’, children’s voices’, ‘footfalls on the stairs’, ‘muffled sound’, ‘energetic scuffling’, rattling’ • the metaphor ‘black-furred creature’ • use of focalisation.
AO2	<p>Candidates should select evidence to discuss the presentation of the characters and their relationships. They should use linguistic and literary approaches to show how McEwan’s language presents these ideas.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Briony as the focus of Emily’s concerns • presentation of Briony as vulnerable / victim • the obvious conflict between Emily and Hermione (and, by extension, Lola) • Emily’s level of anxiety and need to calm herself – the way the oppression she feels is externalised (house shrinking, harsh sounds...) • Emily’s distance physically and emotionally from the rest of the household • Emily’s selfishness / focus on herself throughout • the way the events and the relationships between other characters are interpreted by Emily through the sounds.

(ii)	Discuss how McEwan presents conflict in family relationships elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how McEwan presents conflict in family relationships elsewhere in the novel.
AO2	<p>Candidates should use linguistic and literary approaches to show how McEwan presents conflict in family relationships elsewhere in the novel.</p> <p>They might choose to comment on:</p> <ul style="list-style-type: none"> • Briony’s frustration with Lola and the twins spoiling her play • Emily’s continued annoyance at her sister, taken out on Lola • animosity between Lola and the twins, but also between them and the Tallises • twins wanting to run away, knowing they weren’t wanted • Briony’s misinterpretation of events setting up conflict between her and Cecilia • Cecilia’s belief of Robbie’s innocence isolates her from the rest of the family • Briony’s later awareness of her role in family conflict – visiting Cecilia with the focus on making amends • Robbie’s education separates him from his working-class background and his mother. <p>Look for and reward all valid interpretations.</p>
AO3	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors might include:</p> <ul style="list-style-type: none"> • significance of social mobility in the 1930s – blurring of class divisions but prejudice remains • McEwan known for his exploration of subjectivity and interpretation • post-modernism • the use of metanarrative • literary context of the child involved in affairs beyond its understanding – LP Hartley’s ‘The Go-Between’ • literary context of upper middle-class family portraits.

Q8 (i)	<p>Re-read page 236 from “A Stuka carried a single thousand-pound bomb...” to page 237 “...staring at him blankly over his mother’s shoulder”. By focusing closely on linguistic and literary techniques, analyse how McEwan presents the characters and situation in this extract. [20]</p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology.</p> <p>Linguistic and literary features that might be explored in the extract include but are not limited to:</p> <ul style="list-style-type: none"> • euphemistic ‘waste his precious load’ • brutality of phrasal verb ‘hunt down’ • syndetic pairs ‘wetting his pants and screaming’, ‘stretching out her hand and shouting’ • syntactic parallelism linking boy and mother – ‘the boy had gone silent with shock. His mother wouldn’t stand’ • dynamic and violent verbs ‘pulled’, ‘shoved’, ‘dragging’ • onomatopoeia ‘screech’, ‘unbelievable roar’, ‘banshee wail’, ‘shrill whine’, ‘screech’, ‘rippling thuds’, ‘the engine roar’, ‘screaming’ • simple sentences ‘It would have made no difference. She paid him no attention’ • noun phrase ‘the springing spray of dirt’ • simile ‘he felt the pain in his side like a flash of colour’.
AO2	<p>Candidates should select evidence to discuss how McEwan presents the characters and situation. They should use linguistic and literary approaches to show how McEwan’s language explores these ideas.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Robbie’s knowledge of how the attack will pan out – the inevitability of outcome • use of different perspectives • the contrast between his panic and that displayed by the woman and boy • the description of the surroundings and the number of people highlighting vulnerability • the noise and threat of the aeroplanes and ammunition • sense of action conveyed through simple and compound sentences.

(ii)	Discuss how McEwan presents suffering elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how McEwan presents suffering elsewhere in the novel.
AO2	<p>Candidates should use linguistic and literary approaches to show how suffering is presented. They might choose to comment on:</p> <ul style="list-style-type: none"> • other examples of suffering witnessed by Robbie on the road to Dunkirk • Emily’s headaches and the way they’re linked with her feelings for the suffering of others • the suffering witnessed by Briony in the hospital, especially following Dunkirk • Briony’s own suffering – as a child (with a sense of hyperbole) but later acknowledging and living with her crime, then needing to atone for it • Lola’s rape and later marriage to Paul Marshall • Cecilia and Robbie’s separation. <p>Look for and reward all valid interpretations.</p>
AO3	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors might include:</p> <ul style="list-style-type: none"> • McEwan’s father’s experience of Dunkirk • Cecilia and Robbie used to explore the human cost of war • use of source material from the Imperial War Museum to reconstruct retreat to Dunkirk, but also experiences of nurses in London hospitals • involvement of upper-middle-class young women in nursing – Nightingale nurses • McEwan’s style often focuses on subjectivity and interpretation (different levels of suffering) • influence of the Gothic • Post-modernism.

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

Q9 (i)	<p>Re-read page 36 from “The story was an apparently true one...” to page 38 “...in the butler of his story.” By focusing closely on linguistic and literary techniques, analyse how Ishiguro presents the characters and situation in this extract. [20]</p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology.</p> <p>Linguistic and literary features that might be explored in the extract include but are not limited to:</p> <ul style="list-style-type: none"> • verb ‘languishing’, describing the tiger’s behaviour • attention to detail, with the subordinate clause ‘taking care to close the doors behind him’ • adverb ‘calmly’ and adverbial ‘with a polite cough’ • respectful vocative ‘Sir’ and the negative politeness ‘perhaps you will permit’ • noun ‘legend’ in ‘according to legend’ adding to the sense of admiration • use of the euphemistic ‘no discernible traces left of the recent occurrence’ and the way Stevens’ father would repeat this • adverb ‘admiringly’ • noun phrase ‘my father’s ideals’ • modal verb ‘must’ in verb phrase ‘must have striven’ • use of italics in ‘somehow to <i>become</i> that butler’ • use of pre-modifiers ‘at least several instances’ to suggest multiple achievements.
AO2	<p>Candidates should select evidence to discuss how Ishiguro presents the characters and situation. They should use linguistic and literary approaches to show how Ishiguro’s language explores these ideas.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • the calmness pervading the story of the tiger, aided by the attention to detail and the ‘professionalism’ of the butler • the obvious admiration of Stevens’ father with regards to the behaviour of the butler • Stevens’ attempt to understand and explain his own father • how Stevens’ use of the story conveys his own ambition • the way this extreme example of what is expected of a butler creates humour • the colonial setting of the story • how Stevens is slightly dismissive of the story, despite also holding himself to this unattainable standard of service.

(ii)	Explore how Ishiguro presents Stevens' ideas of greatness elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how Ishiguro presents Stevens' ideas of greatness elsewhere in the novel.
AO2	<p>Candidates should use linguistic and literary approaches to show how Stevens' ideas of greatness are presented. They might choose to comment on:</p> <ul style="list-style-type: none"> • the way Stevens behaves on the night his father died • the story of Stevens' father dealing with the two drunken gentlemen • the importance of tradition and the sense of nostalgia • the sense of hierarchy amongst servants • Stevens' conflicting feelings regarding Lord Darlington, making excuses for his political views and at one point denying knowing him at all • Stevens' focus on achieving greatness at the expense of any emotional connection • his sense of regret having spoken with Miss Kenton • the obsession with the idea of greatness throughout the novel conveying the intensity of Stevens' focus and his desire to achieve greatness. <p>Look for and reward all valid interpretations.</p>
AO3	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors might include:</p> <ul style="list-style-type: none"> • American ownership of Darlington Hall reflecting changing times • Lord Darlington's fascist views • emotional repression seen as a norm, even a virtue in the earlier twentieth century for male family relationships • the 'military' values of discipline and self-sacrifice (in an era dominated by world wars) • established class system • declining influence of the old 'ruling class' particularly post WW2 • absence of 'emotional intelligence' clear to readers (late 20th century onwards).

Q10 (i)	Re-read page 71 from “On that occasion, I was moving...” to page 73 “...I proceeded here to Salisbury.” By focusing closely on linguistic and literary techniques, analyse how Ishiguro presents the characters and situation in this extract. [20]
AO1	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology.</p> <p>Linguistic and literary features that might be explored in the extract include but are not limited to:</p> <ul style="list-style-type: none"> • adjectives ‘tranquil’ and ‘exasperated’ when Stevens first encounters the hen • adverbs ‘again’ in ‘she apologized to me again’ and ‘probably’ / ‘too’ in ‘you were probably in a hurry too’ • adverbial ‘with a smile’ • premodifier ‘first’ in ‘for the first time in many a year’ • polite vocative ‘sir’ • colloquial discourse marker ‘Well’ – her informality contrasts with Stevens’ rather staid language • adjective ‘Tragic’ linked to adverb ‘sombrely’ • superlative ‘You’d be most welcome’ • modal verb ‘should’ in ‘I feel I should continue’ • the woman’s longer length of turn in the conversation • parallelism ‘the simple kindness I had been thanked for, and the simple kindness I had been offered in return’ • intensifier ‘exceedingly’ in ‘exceedingly uplifted’.
AO2	<p>Candidates should select evidence to discuss how Ishiguro presents the characters and situation. They should use linguistic and literary approaches to show <i>how</i> Ishiguro’s language explores these ideas.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • the attention to detail in Stevens’ account, including his initial frustration • the way the woman is deferential to Stevens • her genuine warmth and emotion towards Stevens • the fact she hasn’t travelled far from home – implies she leads a narrow life • Stevens is just starting to broaden his horizons in terms of travel • Stevens’ polite conversation with the woman • Stevens’ refusal of invitation to have a cup of tea – still emotionally withdrawn from others • his reflecting on the encounter afterwards and the shift in his mood.

(ii)	Discuss Ishiguro's presentation of Stevens' relationships with those met on his journey elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how Ishiguro presents Stevens' relationships with those met on his journey elsewhere in the novel.
AO2	<p>Candidates should use linguistic and literary approaches to show how Stevens' relationships are presented. They might choose to comment on:</p> <ul style="list-style-type: none"> • the way Stevens is treated as a gentleman by many people he meets, most notably by the Taylors and their friends • Dr Carlisle realising Stevens isn't a gentleman, but also not revealing this fact to the others • Stevens' banter with the locals in the Coach and Horses and his excessive concern of having made an error (later referring to it as 'my unfortunate remark') • the way Stevens openly talks about his life with the man on Weymouth Pier, and his thoughtful response to the advice given • his meeting with Miss Kenton as the focus of his journey both literally and metaphorically • Stevens' changing presentation of his relationship with Miss Kenton, leading up to his meeting with her and then in his recount of the meeting afterwards. <p>Look for and reward all valid interpretations.</p>
AO3	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors might include:</p> <ul style="list-style-type: none"> • English class system still in place in 1950s • American ownership of Darlington Hall – decline of the English ancestral home and changes in the significance of domestic service roles • absence of 'emotional intelligence' clear to readers (late 20th century onwards) • Stevens' emotional repression belong to an older code of conduct, suggesting military values • arguably a more democratic age, conveyed through the views expressed by Harry Smith compared to Stevens deferring to Lord Darlington's views.

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

Q11 (i)	<p>Re-read page 161 from “Well, it was a bright Spring day...” to page 162 “...sit up in these trees just going to town.” By focusing closely on linguistic and literary techniques, analyse how Walker presents the setting and the characters in this extract.</p> <p style="text-align: right;">[20]</p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology.</p> <p>Linguistic and literary features that might be explored in the extract include but are not limited to:</p> <ul style="list-style-type: none"> • syndetic listing ‘Easter lilies and jonquils and daffodils and all kinds of little early wildflowers’ • use of ‘little’ repeatedly as a term of affection • repetition of ‘pretty’ in narration, as well as in Shug and Celie’s dialogue • asyndetic list ‘look like peach, plum, apple, maybe cherry’ • repetition of ‘all’ in adverbials of time and place – ‘all round the house’, ‘all in back’, ‘all the time’, ‘all over the rest of the county’ • noun phrase ‘some white person’s house’ • interrogatives ‘That ain’t so hot?’ and ‘What kind of trees all them flowering?’ • verb ‘laughed’ • personification of birds ‘singing they little cans off’ and ‘sit up in these trees just going to town’ • informality of discourse marker ‘well’ • direct address ‘Nettie’. <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 Walker presents the setting and the characters in this extract. They should use linguistic and literary approaches to show how Walker’s language conveys these impressions.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • sense of new beginnings created by setting, freedom of birds singing, sense of natural world • comments on setting pre-empting Celie’s conversion to spiritualism • use of senses to convey the joy and happiness felt by characters • detail of setting builds anticipation of Celie seeing Pa – goes against expectation of this scene • setting to suggest this meeting is a way of putting the past to rest and moving on • the abundance and wealth displayed by the house but also abundance of nature • ease of relationship between Celie and Shug – lightness of atmosphere • this is the first letter Celie addresses to Nettie – happiness that sister is alive conveyed through tone.

(ii)	How does Walker make use of settings elsewhere in the novel? [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how Walker uses settings elsewhere in the novel.
AO2	<p>Candidates should use linguistic and literary approaches to show how Walker uses settings elsewhere in the novel.</p> <p>They might choose to comment on:</p> <ul style="list-style-type: none"> • the Olinka settlement when Nettie first arrives, how it is destroyed by the roadbuilders and the rubber plantation • other settings in Africa, e.g. Senegal and Monrovia, and Nettie’s experiences there • Harpo and Sofia’s house as a place of conflict, but then rebuilt as the juke joint where Shug makes her comeback • Shug’s house in Memphis and the freedom it provides for Celie, linked to the creation of her business • the town (in Georgia) and the racism characters experience there (Corrine when she buys fabric at the beginning, Sofia when she’s arrested for hitting the mayor) • the house where Celie grew up and was abused by Pa • the house Celie ultimately inherits from Pa (and the store she inherits too) • the way places transform and have different significance at different points in the novel. <p>Look for and reward all valid interpretations.</p>
AO3	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors might include:</p> <ul style="list-style-type: none"> • colonisation of Africa • the legacy of slavery in African countries – Liberia originally established as a country for freed slaves • segregation in the southern states of the USA in the 1900s – Jim Crow Laws • Walker’s three stages of black women’s history – Shug’s house highlighting her position in the assimilated stage • jazz and blues, linked to Shug and Mary Agnes singing • Walker’s celebration of womanism (or black feminism), evident in the way Shug supports Celie setting up her business, or Celie supports Sofia by employing her in the store, or how Shug and Sofia encourage Mary Agnes to start singing.

<p>Q12 (i)</p>	<p>Re-read page 192 from “Shug finger the pieces of cloth...” to page 193 “...Sugar Avery Drive, Memphis, Tennessee”. By focusing closely on linguistic and literary techniques, analyse how Walker presents the characters and their relationships in this extract. [20]</p>
<p>AO1</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"> • colloquial noun phrase ‘stiff army shit’ • verb phrase ‘trying to see’ and adverbial ‘in my mind’ • elliptical sentences ‘Love children. Respect his wife, Odessa,...’ foregrounding verbs • simile ‘like his fingers had eyes’ • repetition of ‘And they have to’ throughout paragraph, as well as ellipsis ‘And ...’ • polysyndeton ‘dream and dream and dream’ • adverb ‘then’ (and repetition of this) • conjunction ‘but’ in ‘I love doing this, but’ • phrasal verb ‘holding me back’ • simple declarative ‘She laugh.’ • plural pronoun ‘us’ in ‘let’s us’ • mode of address ‘Girl’ used in supportive (womanist) way • asyndetic list ‘soft, white, thin’ • metaphor ‘Every stitch I sew will be a kiss’ • wordplay in ‘Folkspants, Unlimited’ created by the prefix ‘un’. <p>N.B. Candidates are likely to discuss features of Celie’s dialect. Examples selected should relate clearly to the question set.</p>
<p>AO2</p>	<p>Candidates should select evidence to discuss how Walker presents the characters and the relationships in this extract. They should use linguistic and literary approaches to show how Walker’s language conveys these impressions.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Celie’s enthusiasm for sewing pants, but also the way she underestimates her own abilities • Celie’s care and thoughtfulness for others, especially Jack and Nettie • sense of freedom conveyed through Celie’s dreaming and chance for introspection • Celie’s love for her sister as closing feature of the letter • Celie’s perspective and the overall optimistic tone • the way Celie focuses on supportive people in her life during the letter – Shug, Jack, Odessa, Nettie. • Shug as supportive and encouraging of Celie, providing her with the means to start her own business • Jack as a loving and caring husband, matching the thoughtful and caring tone of the whole letter.

(ii)	Discuss how Walker presents freedom and independence elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how the themes of freedom and independence are presented elsewhere in the novel.
AO2	<p>Candidates should use linguistic and literary approaches to show how the themes of freedom and independence are presented elsewhere in the novel.</p> <p>They might choose to comment on:</p> <ul style="list-style-type: none"> • education providing Nettie with means of escape (and the way Celie and Nettie recognise the significance of education right from the start) • Tashi's desire for education and to be more than just another wife for the chief • Shug's pantheistic beliefs helping Celie gain freedom from the patriarchy of traditional religion • Celie writing to God, then choosing to write to Nettie • Celie leaving Mr and going to Memphis with Shug • Shug and Mary Agnes singing jazz and blues • Celie inheriting the house and store – financial independence • Sofia's independent spirit (in choosing to marry Harpo, in choosing to leave him, in the way she speaks to the Mayor, in the relationship she has with Eleanor Jane) • sisterhood – the way the women support each other and look after each other's children so that they have the opportunity for independence • Nettie's travels (to New York, to England, to Africa) • Celie and Mr's relationship at the end of the novel • Celie's ultimate happiness. <p>Look for and reward all valid interpretations.</p>
AO3	<p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors might include:</p> <ul style="list-style-type: none"> • the patriarchal society of the early 1900s • double oppression • Walker's 'three stages of black women's history' (suspended, assimilated, emergent) • womanism (linked to Alice Walker's beliefs) • pantheism (linked to Alice Walker's beliefs) – the idea of spirituality • significance of jazz (improvisation) and blues music • Liberia set up as an African country for freed slaves • literary genres – Bildungsroman, but also Walker's views on <i>The Color Purple</i> as her interpretation of an historical novel.

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

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

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

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

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