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# **GCE A LEVEL MARKING SCHEME**

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**AUTUMN 2021**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2021 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

### AUTUMN 2021 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 mark band **best fits** the performance of the candidate **for each Assessment Objective** in response to the question set. Give a mark for each relevant Assessment Objective.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly, there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

|       |                                     |
|-------|-------------------------------------|
| E     | expression                          |
| I     | irrelevance                         |
| e.g.? | lack of an example                  |
| X     | wrong                               |
| (✓)   | possible                            |
| ?     | doubtful                            |
| R     | repetition                          |
| N     | narrative                           |
| Q     | long quotation/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 **Tuesday, 9 November**.

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

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

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

## Component 1: Poetry and Prose

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

### Section A: Poetry

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

### Section A: mark allocation

| A01      | A02     | A03      | A04      |
|----------|---------|----------|----------|
| 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.**

|     |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
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| Q1  | <p>With detailed reference to two poems from the <i>Anthology</i> and Text A, compare and contrast how the countryside 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><b>Poetry: candidates must select two poems which present the countryside in some way.</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>• four end-stopped quatrains</li> <li>• iambic pentameter</li> <li>• <i>abcb</i> half rhyme, full rhyme in stanza 3</li> <li>• caesura in l.5</li> <li>• enjambment in l.9-10 and l.11-12</li> <li>• first person singular</li> <li>• fronted conjunction: 'But'</li> <li>• interrogative</li> <li>• fronted conjunctions 'And. And.'</li> <li>• connotations of 'far-fetched'</li> <li>• contrasting pre-modified noun phrases: 'pale, domestic kiss' and 'gawky girl' becoming 'green-haired queen' and 'wanton form'</li> <li>• the nouns 'girl' and 'queen'</li> <li>• lexical set of water 'tidal', 'floods', 'stream', 'swim', 'drip'</li> <li>• lexical set of vegetation 'grasses', 'hedges', 'roses', 'elms'</li> <li>• compound pre-modifiers</li> <li>• gentle verbs 'breathe', 'watch' and 'slides'</li> <li>• personification of the Kent countryside</li> <li>• simile 'fat as cream'</li> <li>• metaphor 'my heart's keel'</li> <li>• symbolism of evening and nightfall.</li> </ul> |
| AO2 | <p><b>Poetry:</b> Candidates need to show understanding of <b>how</b> the countryside presented in their chosen poems. There should be a clear focus on how language, structure and form <u>create meaning</u>.</p> <p><b>Text A:</b> Candidates should explore <b>how</b> Lee'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>• transition from dutiful reluctance to appreciation and contentment</li> <li>• water taking over from wine</li> <li>• the idea that this has happened before (stanza 2)</li> <li>• the awkward unappealing girl becoming a seductive queen</li> <li>• richness of the landscape as a sensory experience</li> <li>• refreshed and cooled by the presence of water</li> <li>• homecoming image of a boat returning to harbour.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |

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| <b>AO3</b> | <p><b>Poetry:</b> Candidates are expected to discuss a range of contextual ideas depending on their choice of poems. Reward contextual observations wherever they are used relevantly. There should be a clear focus on the link between context and meaning in the poems selected.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| <b>AO4</b> | <p>Candidates may choose any two poems which deal with the countryside in some way. Possible choices include: 'The Passionate Shepherd to his Love', extract from 'The Prelude Book IV', 'To Autumn', 'Spellbound', 'The Darkling Thrush', 'Leisure'</p> <p><b>Connections</b></p> <p>Candidates should show awareness of similarities and differences between the unseen text and the two poems they have chosen. We anticipate that the majority 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> |



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| Q2  | <p>With detailed reference to two poems from the <i>Anthology</i> and Text B, compare and contrast how attitudes to religion are presented. [60]</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| AO1 | <p>Candidates should use coherent written expression and organise material to address the comparative element of the task.</p> <p><b>Poetry: candidates must select two poems which involve attitudes to religion.</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>• first person singular and plural pronouns</li> <li>• third person plural and indefinite pronoun 'Everyone's'</li> <li>• past and present tense</li> <li>• interrogatives</li> <li>• modal verb 'should'</li> <li>• tripling 'Nuns. . . robes'</li> <li>• parallel phrasing 'hit them. . . made them'</li> <li>• fronted conjunction 'But'</li> <li>• direct speech</li> <li>• imperative 'leave God out of it'</li> <li>• elliptical clauses 'Been there... candle'</li> <li>• minor sentence 'Long ago.'</li> <li>• quotation marks e.g. 'indoctrinated'</li> <li>• confessional phrasal verb 'come clean'</li> <li>• pre-modification in 'stinking bad press'</li> <li>• syndetic pair of abstract nouns 'terror and bigotry'</li> <li>• verbs 'hit', 'threatened' 'hissed'</li> <li>• capitalisation 'Temples... Spirit'</li> <li>• verb 'gobbling up'</li> <li>• pre-modification in 'personal chummy Jesus'</li> <li>• abstract noun phrases e.g. 'patriarchal supremacy'</li> <li>• higher register e.g. abstract noun 'agnosticism'</li> <li>• colloquial register 'messed up', 'chucking'</li> <li>• disrupted collocation 'worn the veil'</li> <li>• metaphor 'a fresh crop'</li> <li>• simile 'like the usual suspects'</li> <li>• idiom 'chucking the baby out with the bathwater'</li> <li>• metaphor of the 'prevailing current... in which we... swam and glittered'</li> <li>• assonant syndetic pair 'anxious and aggressive'</li> <li>• onomatopoeia 'hissed'</li> <li>• aspirant alliteration 'hissed a horror of hellfire'</li> <li>• rhyming compound adjective 'happy-clappy'.</li> </ul> |

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|------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>AO2</b> | <p><b>Poetry:</b> Candidates need to show understanding of <b>how</b> attitudes to religion are presented in their chosen poems. There should be a clear focus on how language, structure and form <u>create meaning</u>.</p> <p><b>Text B:</b> Candidates should explore <b>how</b> Purves' 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>• religious education debate establishing context for the memoir</li> <li>• idea of the confession of secrets</li> <li>• role of the media- television and press</li> <li>• late 20<sup>th</sup> century a time of declining power and privacy for the Church</li> <li>• religious schooling characterised by physical and psychological cruelty</li> <li>• resulting disenchantment with religion, particularly for Catholics</li> <li>• suggestion that something valuable has been lost (baby and bathwater)</li> <li>• religion as unfashionable and against the spirit of the age, dismissed as belonging to the past.</li> </ul> |
| <b>AO3</b> | <p><b>Poetry:</b> Candidates are expected to discuss a range of contextual ideas depending on their choice of poems. Reward contextual observations wherever they are used relevantly. There should be a clear focus on the link between context and meaning in the poems selected.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| <b>AO4</b> | <p>Candidates may choose any two poems which deal with attitudes to religion in some way. Possible choices include: 'The Collar', 'Sonnet XIX: On his Blindness', 'The Latest Decalogue', 'Song', '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. For example, candidates might comment on the declining power and privacy of the Church in the late 20<sup>th</sup> century or the popularity of the 'misery memoir' 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><br><b>(20 marks)</b>                                                                                                                                                                                                                         | <b>AO2</b><br><b>Analyse ways in which meanings are shaped in texts</b><br><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><br><b>(10 marks)</b>                                                                   | <b>AO4</b><br><b>Explore connections across texts. Informed by linguistics and literary concepts and methods</b><br><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 the 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>clearly understands and applies relevant concepts and methods</li> <li>purposeful use of terminology</li> <li>effectively organised and shaped response</li> <li>accurate and coherent written expression</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>some understanding of literary/linguistic concepts and methods, not always relevant</li> <li>reasonable use of terminology</li> <li>clearly organised</li> <li>generally accurate and coherent written expression</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>sound 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 of comparison and/or contrast</li> </ul>                        |

| <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 linguistics and literary concepts and methods</b><br><b>(10 marks)</b>                                                                                                                                          |
|-------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>2</b>    | <b>5-8 marks</b> <ul style="list-style-type: none"> <li>• basic evidence of integrated study</li> <li>• basic understanding of concepts and methods</li> <li>• basic use of key terminology, though may include some inaccuracy</li> <li>• straightforward organisation</li> <li>• lapses in quality of written expression</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>• straightforward understanding of texts with some generalisation and simplification</li> <li>• awareness of key literary/linguistic features</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>• response may lack organisation</li> <li>• frequent lapses in clarity</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</b>    | <b>0 marks:</b> response not worthy of credit or not attempted                                                                                                                                                                                                                                                                        |                                                                                                                                                                                                                                                                                                                                 |                                                                                                                                                                                                              |                                                                                                                                                                                                                                                                                |

## 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

|           | AO1      | AO2      | AO3      |
|-----------|----------|----------|----------|
| Part (i)  | 10 marks | 10 marks | -        |
| Part (ii) | 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>Re-read page 78 from “‘Ladies,’ said he...” to “‘...allow the waters to stagnate round her.’” By focusing closely on linguistic and literary techniques, analyse how Brontë presents Mr Brocklehurst 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>• formal vocatives ‘Ladies. . .children’</li> <li>• simile ‘like burning-glasses’</li> <li>• interrogatives</li> <li>• pre-modification in ‘black marble clergyman’</li> <li>• lexical set of the other ‘castaway’, ‘interloper’, ‘alien’</li> <li>• modal verb ‘must’</li> <li>• verb choices ‘shun’, ‘avoid’, ‘exclude’, ‘scrutinise’, ‘punish’</li> <li>• adjectives ‘pious’, ‘charitable’ and ‘excellent’ for Mrs Reed</li> <li>• imagery of sickness ‘healed’, ‘diseased’</li> <li>• Biblical allusion.</li> </ul> |
| <b>AO2</b>    | <p>Candidates should select evidence to discuss how Brontë presents Mr Brocklehurst. They should use linguistic and literary approaches to show <b>how</b> Brontë’s language conveys these impressions.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• hierarchy suggested by vocatives</li> <li>• formal and pompous manner</li> <li>• his presentation of public bullying as a moral duty</li> <li>• pretence of regret</li> <li>• deliberate and comprehensive instructions for exclusion</li> <li>• degrading reference to non-Christian faith</li> <li>• biased and inaccurate account of Mrs Reed</li> <li>• inadequacy of his justification.</li> </ul>                                                                                      |

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| <b>(ii)</b> | <b>How does Brontë present attitudes to religion elsewhere in the novel? [40]</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| <b>AO1</b>  | Reward accurate coherent expression and clear organisation. Candidates should select material to show how Brontë presents attitudes to religion elsewhere in the novel.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| <b>AO2</b>  | <p>Candidates should use linguistic and literary approaches to show how Brontë presents attitudes to religion. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• Brocklehurst's judgmental treatment of Jane at Gateshead</li> <li>• Miss Temple's practical Christian charity</li> <li>• Helen's absolute Evangelical belief</li> <li>• Eliza Reed's stern piety</li> <li>• Jane's advice to Rochester: 'trust in God and yourself'</li> <li>• her prayer to the 'Mighty Spirit' on hearing Rochester's voice</li> <li>• St John, passionate and driven but not contented</li> <li>• praise for St John's devotion at the end of the novel.</li> </ul>                                                                                                                                                                                 |
| <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>• importance of religion to Brontë's family and upbringing</li> <li>• stern nature of Calvinist Protestantism in the early 19<sup>th</sup> century</li> <li>• conditions in unregulated boarding schools; distortion of Christian values in the treatment of children</li> <li>• Charlotte Brontë's experience at Cowan Bridge School, fictionalised as Lowood</li> <li>• Jane's spiritual development affected by her experience of orthodox religion: Bildungsroman element.</li> <li>• missionary work in the 19<sup>th</sup> century driven by duty to convert</li> <li>• very different attitudes in early 19<sup>th</sup> century to male-female relationships outside of marriage.</li> </ul> |

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| Q4 (i) | <p>Re-read page 483 from “All the house was still...” to page 484 “...He obeyed at once.” By focusing closely on linguistic and literary techniques, analyse how Brontë presents Jane’s experiences and reactions 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>• symbolism of moonlight</li> <li>• onomatopoeia ‘throb’</li> <li>• lexical set of energy ‘thrilled’, ‘shock’, ‘startling’</li> <li>• lexical set of alertness ‘wake,’ ‘expectant’, ‘waited’</li> <li>• concrete nouns ‘eye’, ‘ear,’ ‘flesh’, ‘bones’</li> <li>• interrogatives</li> <li>• anaphora/negation ‘nor. . .nor’</li> <li>• pre-modified noun phrase in parenthesis</li> <li>• proper noun ‘Edward Fairfax Rochester’</li> <li>• tripled adverbs ‘wildly, eerily, urgently’</li> <li>• simple declaratives and imperative ‘I am. . .come!’</li> <li>• personification of superstition and nature</li> <li>• italicised possessive determiner ‘my’.</li> </ul> |
| AO2    | <p>Candidates should select evidence to discuss how Brontë presents Jane’s experiences and reactions. They should use linguistic and literary approaches to show <b>how</b> Brontë’s language conveys these impressions.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• stillness before and after the voice</li> <li>• minor role and powerlessness of St John</li> <li>• emphasis on physical experience</li> <li>• detailed description of the nature of the voice</li> <li>• Jane’s immediate impulse to answer the call</li> <li>• superstitious fears rapidly quelled</li> <li>• faith in nature and instinct</li> <li>• Jane’s decisive dismissal of St John</li> <li>• her sudden power and determination to follow her heart.</li> </ul>                                                                                                                                                   |



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| <b>(ii)</b> | <b>Discuss the presentation of male-female relationships elsewhere in the novel. [40]</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| <b>AO1</b>  | Reward accurate coherent expression and clear organisation. Candidates should select material to show how relationships between male and female characters are presented elsewhere in the novel.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| <b>AO2</b>  | <p>Candidates should use linguistic and literary approaches to show how male - female relationships are presented elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• Mrs Reed's indulgence towards her son John and its consequences</li> <li>• Rochester's marriage and Bertha's imprisonment</li> <li>• Rochester and Celine Varens</li> <li>• Blanche Ingram's designs on Rochester</li> <li>• St John Rivers who puts vocation before his love for Rosamond</li> <li>• his proposal to Jane; the Church's insistence that as missionaries, they must be married</li> <li>• Jane and Rochester's engagement, separation and marriage.</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>• very different views in the early 19<sup>th</sup> century about male-female relationships outside of marriage</li> <li>• marriage as the most desirable outcome morally, emotionally and socially</li> <li>• patriarchal society; male privileges built into family and marriage</li> <li>• Gothic element – the concealment and discovery of Bertha</li> <li>• attitudes to women, marriage and the colonies shown in the backstory</li> <li>• thoughts on the position of women clearly relate to Brontë's life</li> <li>• theme of marriage; Charlotte Brontë turned down two proposals</li> <li>• unrequited love, related to Brontë's experiences in Brussels.</li> </ul> |

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

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| <b>Q5 (i)</b> | <p><b>Re-read page 84 from “I crossed the staircase landing...” to page 85 “...round and round the room.” By focusing closely on linguistic and literary techniques, analyse how Dickens presents the setting and the situation 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>• lexical set of neglect ‘damp’, ‘dust’, ‘mould’</li> <li>• comparison with ‘marsh mist’</li> <li>• metaphor ‘wintry branches’</li> <li>• simile ‘like a black fungus’</li> <li>• personification of spiders, mice and beetles</li> <li>• detailed pre-modification ‘speckled-legged’, ‘blotchy’</li> <li>• Gothic imagery ‘Witch’ and ‘waxwork’</li> <li>• imperatives ‘Walk me, walk me!’</li> <li>• symbolism of ‘round and round the room’.</li> </ul>                                                                                                                                                                                  |
| <b>AO2</b>    | <p>Candidates should select evidence to discuss how the setting and the situation 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>• emphasis on darkness and coldness</li> <li>• bleakness increased by the comparison with the marshes</li> <li>• focus on the centrepiece, gradually revealed</li> <li>• deliberate neglect and discomfort</li> <li>• insects and mice at home in the room</li> <li>• controlling behaviour of Miss Havisham, staging her death</li> <li>• the wedding cake encouraging the reader to speculate on her story</li> <li>• theme of time arrested; the present determined by the past</li> <li>• Pip obliged to obey her wishes</li> <li>• repetition and ritual of the walk around the table.</li> </ul> |

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| (ii)       | <b>Consider how Dickens presents houses and homes 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 houses and homes are presented elsewhere in the novel.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| <b>AO2</b> | <p>Candidates should use linguistic and literary approaches to show how houses and homes are presented elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• other scenes at Satis House</li> <li>• eventual destruction of Satis House</li> <li>• the forge, especially the kitchen fire</li> <li>• housekeeping styles of Mrs Joe and Biddy</li> <li>• return to the forge at the end of the novel</li> <li>• Matthew Pocket's household in Hammersmith</li> <li>• bachelor life at Barnard's Inn</li> <li>• Wemmick's castle at Walworth</li> <li>• Jaggers' house in Soho.</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>• Dickens well known for matching characters to settings</li> <li>• the bildungsroman/education novel genre often involves moving from provincial to city life. Pip learning about home and belonging</li> <li>• ideal Victorian woman a competent housekeeper</li> <li>• Dickens' own experience of humble and grander homes</li> <li>• Gad's Hill Place, Rochester, which Dickens bought in 1856, helped to inspire Satis House. 'Great Expectations' was written there.</li> <li>• Gothic features, chiefly at Satis House</li> <li>• Dickens lived and worked in London</li> <li>• 1800s saw rapid growth of London's suburbs. Wemmick is one of literature's first commuters.</li> </ul> |

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| Q6 (i) | <p>Re-read page 223 from ““Next day, Sir...”” to page 224 ““...old chap, GOD bless you!”” By focusing closely on linguistic and literary techniques, analyse how Dickens presents the characters and the situation 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"> <li>• Joe’s non-standard pronunciation and grammar</li> <li>• his quoting of direct speech</li> <li>• humorous abbreviation ‘Miss A.’</li> <li>• vocatives ‘Sir...dear old chap’</li> <li>• turn-taking; Pip’s interrogatives and Joe’s declaratives</li> <li>• imagery of welding taken from Joe’s work</li> <li>• parallelism ‘I’m wrong. . .’, ‘You won’t find. . .’</li> <li>• lexical set of work ‘forge’, ‘anvil’, ‘apron’</li> <li>• repeated blessing.</li> </ul>                                           |
| AO2    | <p>Candidates should select evidence to discuss how Dickens presents the characters and the situation. They should use linguistic and literary approaches to show <b>how</b> Dickens’ language conveys these impressions.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• formality showing discomfort when visiting Miss Havisham</li> <li>• Pip’s uneasiness over his treatment of Joe</li> <li>• Biddy’s desire to support Joe and reunite him with Pip</li> <li>• Joe’s control of the situation</li> <li>• his sophisticated and tactful explanation</li> <li>• his generosity and lack of reproach</li> <li>• Joe’s contentment with what he has</li> <li>• his dignified decision that Pip should visit him, if he wishes.</li> </ul> |

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| (ii)       | <b>How does Dickens use the character of Joe Gargery to explore ideas about social status elsewhere in the novel?</b> [40]                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| <b>AO1</b> | Reward accurate coherent expression and clear organisation. Candidates should select material to show how ideas about social status are explored through the character of Joe elsewhere in the novel.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| <b>AO2</b> | <p>Candidates should use linguistic and literary approaches to discuss the presentation of Joe and the issue of social status elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• Joe as representing Christian virtues such as charity, humility and forgiveness</li> <li>• his contentment with his lot, in contrast with his restless wife</li> <li>• more supportive as a parent figure than higher status characters such as Miss Havisham or Mrs Pocket</li> <li>• happier working for his living than many who do not need to</li> <li>• his lack of avarice or envy, in contrast with Pumblechook and Orlick</li> <li>• loyalty to Pip, restoring his health and paying his debts</li> <li>• rewarded with a kind, clever wife, children and a modest education</li> <li>• a gentleman by nature, rather than birth.</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/education novel– following Pip’s moral and spiritual development including lessons about social status</li> <li>• the widely held Christian belief that contentment with one’s lot is a virtue, more firmly held in the Victorian age</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, increasing wealth and higher social status later</li> <li>• Dickens’ tendency to present working class characters as happier than the leisured classes.</li> </ul>                                                                               |

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

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| <b>Q7 (i)</b> | <p><b>Re-read page 36 from “The rehearsals also...” to page 38 “...the stuff of daily romance.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents Briony’s thoughts 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>• extended metaphor of the defaced drawing</li> <li>• verb choice ‘dribbling’</li> <li>• co-ordinating conjunctions ‘And. . .and . . .and. . .’</li> <li>• the verb ‘stolen’ and adjective ‘rightful’</li> <li>• adjectival phrase/ intensified adjective ‘ludicrously hot’</li> <li>• italicisation of ‘<i>bound</i>’</li> <li>• modification in ‘neat, limited and controllable form’</li> <li>• syndetic pair ‘direct and simple’</li> <li>• anaphora ‘no intermediaries. . .no limits on resources’</li> <li>• parallelism ‘In a story. . .in a play’</li> <li>• minor sentence ‘No curtain.’</li> <li>• connotations of ‘telepathy’ and ‘magical’</li> <li>• ellipsis</li> </ul> |
| <b>AO2</b>    | <p>Candidates should select evidence to discuss the presentation of Briony’s thoughts. 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>• Briony’s intellectual ability shown by her discoveries about genres</li> <li>• practical difficulties over cast and schedule</li> <li>• discomfort increased by oppressive heat</li> <li>• her love of order and desire for control over her material</li> <li>• idea of the story as an almost supernatural vehicle</li> <li>• respect for the power of the imagination.</li> </ul>                                                                                                                                                                                                                                                                          |

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| (ii)       | <b>Consider how McEwan explores ideas about writing and literature elsewhere in the novel.</b> <span style="float: right;"><b>[40]</b></span>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| <b>AO1</b> | Reward accurate coherent expression and clear organisation. Candidates should select material to show how McEwan explores ideas about writing and literature elsewhere in the novel.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| <b>AO2</b> | <p>Candidates should use linguistic and literary approaches to show how McEwan explores ideas about writing and literature elsewhere in the novel.</p> <p>They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• Briony’s writing as a child in the opening pages; her desire for order</li> <li>• <i>The Trials of Arabella</i> which frames the novel</li> <li>• Robbie’s view of literary appreciation as desirable but not central</li> <li>• Robbie’s drafted letters and his handing of the wrong version to Briony</li> <li>• Emily’s scornful view of studying literature</li> <li>• the fountain scene and the question of perspective</li> <li>• publisher’s letter discussing ‘Two Figures by a Fountain’</li> <li>• the importance of letters and literary lovers to Robbie and Cecilia</li> <li>• Briony revealed as the novelist</li> <li>• versions of the story; alternative endings for Cecilia and Robbie.</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>• McEwan best known for his exploration of subjectivity and interpretation</li> <li>• his use of source material: memoirs, letters, eyewitness accounts to re-construct WW2 sections of the novel</li> <li>• McEwan’s observations e.g. ‘an eerie, intrusive matter, inserting imaginary characters into actual historical events’</li> <li>• references to other writers – Virginia Woolf, Elizabeth Bowen</li> <li>• publisher’s letter – Briony’s use of Woolf’s techniques; McEwan faced claims of plagiarism in 2006</li> <li>• McEwan’s literary influences e.g. Forster, L.P. Hartley</li> <li>• contemporary discussions of the borderline between fact and fiction.</li> </ul>                                                                                                                                                               |

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| <b>Q8 (i)</b> | <p><b>Re-read page 90 from “In the years to come...” to page 91 “... – and begin.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents Robbie’s thoughts and feelings 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>• visual, tactile and olfactory imagery</li> <li>• syndetic pair of abstract nouns ‘anticipation and dread’</li> <li>• lexical set of well-being ‘pleasure’, ‘elation’, ‘happiness’, ‘satisfaction’</li> <li>• simile ‘like an embrace’</li> <li>• metaphor of ‘tributaries’</li> <li>• syndetic pair of simple adjectives ‘right and good’</li> <li>• minor sentences ‘Freedom. . .limbs.’</li> <li>• pre-modified noun phrases ‘ambitious headmaster’, ‘charismatic teacher’</li> <li>• metaphor of ‘a story he was plotting’</li> <li>• parentheses</li> <li>• fronted conjunction ‘But. . .’</li> <li>• repeated modal verb ‘would’</li> <li>• determiners in ‘his own decision.’</li> </ul> |
| <b>AO2</b>    | <p>Candidates should select evidence to discuss how McEwan presents Robbie’s thoughts and feelings. 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>• ominous suggestion that this walk will be recalled in future</li> <li>• enjoyment of twilight sights and scents along with relaxation</li> <li>• enjoyable but daunting feelings of being in love</li> <li>• opportunities offered by Jack Tallis’s continued support</li> <li>• importance and irony of having freedom</li> <li>• ambition to star in a story of his own invention</li> <li>• rejection of other career possibilities in favour of medicine</li> <li>• view of the study of literature as ‘a game’ ‘not the core’</li> <li>• confidence and optimism.</li> </ul>                                                                           |



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| (ii)       | <b>How does McEwan present hopes, dreams and ambitions elsewhere in the novel?</b> [40]                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| <b>AO1</b> | Reward accurate coherent expression and clear organisation. Candidates should select material to show how McEwan presents hopes, dreams and ambitions elsewhere in the novel.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| <b>AO2</b> | <p>Candidates should use linguistic and literary approaches to show how. . . presented. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• Briony's dreams of acclaim for <i>Arabella</i>, featuring Leon</li> <li>• obstacles, disappointments and abandonment of the play</li> <li>• Paul Marshall's plans for Army Amo</li> <li>• Robbie's medical ambitions cut short by jail and conscription</li> <li>• Briony's view of herself as protector, of Cecilia, of Lola</li> <li>• Robbie and Cecilia's hopes of time together during the War</li> <li>• Robbie's hope of having his name cleared</li> <li>• their hopes of his safe return from France</li> <li>• Briony's hope of atoning for her crime</li> <li>• Briony's thwarted hope of exposing Paul Marshall</li> <li>• <i>The Trials of Arabella</i> performed at Briony's party.</li> </ul> |
| <b>AO3</b> | <p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors might include:</p> <ul style="list-style-type: none"> <li>• metafiction genre</li> <li>• McEwan best known for his exploration of subjectivity and interpretation</li> <li>• Robbie and Cecilia used to observe and reflect on the human cost of war</li> <li>• Robbie, as a low-ranking soldier used to create a thoughtful view of the horrors of WW2</li> <li>• McEwan's use of source material: memoirs, letters, eyewitness accounts to re-construct WW2 sections of the novel</li> <li>• 1930s childhood- young teenagers more reliant on imagination</li> <li>• police prejudice against working class suspects</li> <li>• some manufacturers benefited commercially from WW2.</li> </ul>                                                                              |

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

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| <b>Q9 (i)</b> | <p><b>Re-read page 100 from “On that occasion, too...” to page 102 “...that evening was no exception.” By focusing closely on linguistic and literary techniques, analyse how Ishiguro presents the characters and the situation 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>• exclamatory phrase, interrogative and imperative addressed to the chambermaid</li> <li>• formal address ‘Father’ in the third person, shifting to second person</li> <li>• lexical repetition</li> <li>• broken adjacency pairs</li> <li>• symbolism of empty hands</li> <li>• simple and minor sentences ‘I’m proud. . . I haven’t.’</li> <li>• contrast between ‘pandemonium’ and ‘professional calm’</li> <li>• adjectives ‘memorable’ and ‘magnificent’.</li> </ul>                                                                             |
| <b>AO2</b>    | <p>Candidates should select evidence to discuss the presentation of the characters and the situation. They should use linguistic and literary approaches to show <b>how</b> Ishiguro’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>• idea of personal matters conflicting with professional concerns</li> <li>• Stevens’ preference for the professional over the personal</li> <li>• his reluctance to having his father woken</li> <li>• his habit of hiding behind formulaic expressions</li> <li>• Father’s attempt to connect with his son before he dies</li> <li>• Stevens’ inability to respond, although the reader knows that he admires his father</li> <li>• his desire to escape embarrassment by being ‘extremely busy’.</li> </ul> |

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| (ii) | <b>How does Ishiguro use the character of Stevens's father to explore ideas about domestic service elsewhere in the novel?</b> [40]                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| AO1  | Reward accurate coherent expression and clear organisation. Candidates should select material to show how Ishiguro explores ideas about domestic service through the character of old Mr Stevens elsewhere in the novel.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| AO2  | <p>Candidates should use linguistic and literary approaches to show how Ishiguro presents old Mr Stevens and ideas about domestic service elsewhere in the novel.</p> <p>They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• Stevens' belief in his father as 'the embodiment of dignity'</li> <li>• the story of the tiger in the dining room</li> <li>• Stevens Senior's intimidation of Mr Smith and Mr Jones who insulted his employer</li> <li>• his service as valet to the General responsible for the death of his son Leonard</li> <li>• lack of female influence; Stevens' mother never mentioned</li> <li>• 'errors' pointed out by Miss Kenton at Darlington Hall</li> <li>• his invention of a mobile cleaning unit, in order to keep working after his fall</li> <li>• searching for the 'jewel' of his previous efficiency</li> <li>• his stark accommodation in the servants' quarters.</li> </ul> <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"> <li>• emotional repression could be seen as a norm for men in the earlier part of the twentieth century – control over emotions connected with key concept of dignity</li> <li>• sparse accommodation for servants indicating how little importance was placed on their having a life outside of service</li> <li>• Stevens and father did not serve in the forces in an era dominated by world wars but approach their profession with 'military' values of discipline and self-sacrifice</li> <li>• idea of Britain as an imperial power suggested in the tiger story and Leonard's death</li> <li>• the era of aristocratic households supported by numerous domestic staff is drawing to an end; old Mr Stevens' career is during its heyday</li> <li>• absence of state provision for old age.</li> </ul>                          |

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| <b>Q10</b><br><b>(i)</b> | <b>Re-read page 173 from “The butler’s pantry...” to page 175 “...invading my private moments.” By focusing closely on linguistic and literary techniques, analyse how Ishiguro presents the setting and the characters in this extract.</b><br><b>[20]</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| <b>AO1</b>               | <p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology.</p> <p>Linguistic and literary features that might be explored in the extract include but are not limited to:</p> <ul style="list-style-type: none"> <li>• metaphor ‘the heart of the house’</li> <li>• comparison with a general’s headquarters; military idea continued with ‘operations’</li> <li>• parenthesis ‘-and left ordered –’</li> <li>• syndetic pair ‘privacy and solitude’</li> <li>• pre-modification in ‘a rare hour . . . off duty’</li> <li>• formal vocatives</li> <li>• comparison with a prison cell</li> <li>• symbolism of the closed book</li> <li>• Miss Kenton’s interrogatives</li> <li>• verb choices ‘clutching’, ‘pursuing’</li> <li>• military lexis ‘advance’, ‘invading’.</li> </ul>                                                                  |
| <b>AO2</b>               | <p>Candidates should select evidence to discuss how Ishiguro presents the setting and the characters. They should use literary and linguistic 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"> <li>• Stevens’ territorial view of his pantry</li> <li>• starkness of the room symbolising his empty private life</li> <li>• his insistence on uninterrupted order and routine</li> <li>• his interpretation of curiosity as attack</li> <li>• defensive body language</li> <li>• Stevens defenceless when he cannot claim to be busy</li> <li>• his alarm at the suggestion of ‘racy’ content</li> <li>• suspense created about the nature of his reading</li> <li>• Miss Kenton’s persistent attempts to get closer</li> <li>• irony that he is in fact reading a love story.</li> </ul> |

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| <b>(ii)</b> | <b>Discuss the presentation and significance of disagreements between Stevens and Miss Kenton elsewhere in the novel.</b> [20]                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| <b>AO1</b>  | Reward accurate coherent expression and clear organisation. Candidates should select material to show how Ishiguro presents disagreements between Stevens and Miss Kenton elsewhere in the novel.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| <b>AO2</b>  | <p>Candidates should use linguistic and literary approaches to show how disagreements between Stevens and Miss Kenton are presented. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• discussion about how Stevens' father, an under-servant, should be addressed</li> <li>• confrontations over Stevens' denial of his father's decline</li> <li>• tense exchange prior to the 1923 conference, resulting in Miss Kenton refusing to speak to Stevens</li> <li>• Miss Kenton's objection to the dismissal of Ruth and Sarah, the Jewish housemaids</li> <li>• scene in the summerhouse when she accuses him of pretence</li> <li>• her insistence on employing and training the housemaid Lisa, despite his opposition</li> <li>• his failure to comfort her after her aunt's death</li> <li>• his reaction to the news of Mr Benn's proposal and failure to confront her leaving.</li> </ul> |
| <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>• readers familiar with the idea of 'emotional intelligence' so lacking in Stevens</li> <li>• unemotional demeanour, suggesting military values, seen as a norm for men in the early 20<sup>th</sup> century</li> <li>• the work-life balance debate in late 20<sup>th</sup> and 21<sup>st</sup> centuries</li> <li>• hierarchical structure of domestic service with the butler at the top</li> <li>• readers' knowledge of Nazi Germany and the Holocaust</li> <li>• Oswald Mosley and fascism in England</li> <li>• involvement of the English aristocracy with senior Nazis</li> <li>• European Jews seeking refuge in England in the 1930s</li> <li>• difficulty of women in early 20<sup>th</sup> century combining career and children.</li> </ul>    |

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

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| <b>Q11</b><br><b>(i)</b> | <b>Re-read page 43 from “I don’t know what to do...” to page 44 “...like she ain’t believed it”. By focusing closely on linguistic and literary techniques, analyse how Walker presents the arrival of Shug Avery in this extract. [20]</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| <b>AO1</b>               | <p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology.</p> <p>Linguistic and literary that might be explored in the extract include but are not limited to:</p> <ul style="list-style-type: none"> <li>• minor sentence ‘Mind whirling.’</li> <li>• verb phrase ‘should have been’</li> <li>• imperatives from Mr_____</li> <li>• pre-modified noun phrases describing her outfit</li> <li>• lexical set of dress</li> <li>• personification of the trees</li> <li>• lexical repetition ‘Come on in’</li> <li>• adjectives describing her face</li> <li>• simile ‘like black plum’</li> <li>• onomatopoeia ‘cackle’</li> <li>• italicisation in ‘You sure <i>is</i> ugly’.</li> </ul> <p>N.B. Candidates are likely to discuss features of Celie’s dialect. Examples selected should relate clearly to the question set.</p> |
| <b>AO2</b>               | <p>Candidates should select evidence to discuss the presentation of Shug Avery’s arrival. They should use linguistic and literary approaches to show <b>how</b> Walker’s language conveys these impressions.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• Celie’s excitement and fascination</li> <li>• her determination to help Shug</li> <li>• her silence and subordinate position</li> <li>• Mr_____’s indifference to Celie’s feelings</li> <li>• Shug dressed to impress, despite her illness</li> <li>• Celie’s admiration of her spirit</li> <li>• Shug’s outspoken defiance of convention</li> <li>• her interest in Celie’s appearance.</li> </ul>                                                                                                                                                                          |

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| <b>(ii)</b> | <b>Discuss how Walker presents love elsewhere in the novel.</b> <b>[40]</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| <b>AO1</b>  | Reward accurate coherent expression and clear organisation. Candidates should select material to show how Walker presents love elsewhere in the novel.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| <b>AO2</b>  | <p>Candidates should use linguistic and literary approaches to show how Walker presents love. They may choose any type(s) of love. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>the bond between Celie and Nettie</li> <li>Mr_____'s love for Shug Avery</li> <li>Celie inspired, befriended and loved by Shug</li> <li>her suffering from Shug being with Mr_____, Grady, Germaine</li> <li>Harpo and Sofia's loving marriage ended by his expectations of dominance</li> <li>Shug's connection between sexual and spiritual love</li> <li>love of nature and people as a form of worship.</li> </ul> <p>Look for and reward all valid interpretations.</p>                                                                          |
| <b>AO3</b>  | <p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors might include:</p> <ul style="list-style-type: none"> <li>early 20<sup>th</sup> century context in southern USA</li> <li>patriarchy built into early 20<sup>th</sup> century US Georgian society by the ownership of land; many expected male-female relationships to be unequal</li> <li>marriage often more to do with property or business than love</li> <li>'nuclear' family still seen as the norm in earlier 20<sup>th</sup> Century but other models starting to emerge</li> <li>sexual love largely a taboo subject in the early 1900s</li> <li>Walker's own spiritual beliefs</li> <li>her experience of relationships with men and women.</li> </ul> |

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| <b>Q12</b><br><b>(i)</b> | <b>Re-read page 186 from “Mr _____ try to act like he don’t care...” to page 187 “...Amen, amen.” By focusing closely on linguistic and literary techniques, analyse how Walker presents the characters and the situation in this extract. [20]</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| <b>AO1</b>               | <p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology.</p> <p>Linguistic and literary features that might be explored in the extract include but are not limited to:</p> <ul style="list-style-type: none"> <li>• double negatives</li> <li>• anaphora ‘Shug got. . .She can. . ‘</li> <li>• elliptical declaratives ‘You ugly. . .funny’</li> <li>• interrogatives</li> <li>• parallelism ‘Until you do right by me. . ‘</li> <li>• asyndetic list ‘You black. . .woman’</li> <li>• Standard English e.g. ‘The jail you plan. . .rot.’</li> <li>• colloquialism ‘whup your ass’</li> <li>• imperatives from Shug</li> <li>• indefinite article in ‘a voice’</li> <li>• religious lexis ‘Amen’.</li> </ul> <p>N.B. Candidates are likely to discuss features of Celie’s dialect. Examples selected should relate clearly to the question set.</p> |
| <b>AO2</b>               | <p>Candidates should select evidence to discuss how . . . presented. They should use linguistic and literary approaches to show <b>how</b> Walker’s language conveys these impressions.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• Mr_____’s aggressive attack on Celie’s self-esteem</li> <li>• unjust criticism of her domestic skills</li> <li>• his determination to blame the victim</li> <li>• listing of sources of discrimination: colour, money, looks and gender</li> <li>• Celie’s confident predictions of retribution</li> <li>• prison imagery</li> <li>• inspiration from the trees and the wind</li> <li>• her defiance despite her disadvantages</li> <li>• Shug’s ability to defuse violence.</li> </ul>                                                                                                                                |



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| <b>(ii)</b> | <b>How does Walker use the character of Mr _____ to explore ideas about men elsewhere in the novel? [40]</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| <b>AO1</b>  | Reward accurate coherent expression and clear organisation. Candidates should select material to show how ideas about men are explored through the character of Mr _____ elsewhere in the novel.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| <b>AO2</b>  | <p>Candidates should use linguistic and literary approaches to show how Mr _____ and ideas about men are presented elsewhere in the novel. They might choose to comment on:</p> <ul style="list-style-type: none"> <li>• influence of Old Mr _____</li> <li>• neglect of Annie-Julie and affair with Shug</li> <li>• belief in domestic violence</li> <li>• opposition to Sofia; influence on Harpo</li> <li>• softened by his love for Shug and her power over him</li> <li>• symbolism of hiding Nettie's letters</li> <li>• rescued by Harpo after Celie leaves</li> <li>• his rebirth as a 'natural man'.</li> </ul> <p>Look for and reward all valid interpretations.</p>                                                                            |
| <b>AO3</b>  | <p>Look for and reward all valid and relevant contextual observations.</p> <p>Key contextual factors might include:</p> <ul style="list-style-type: none"> <li>• early 20<sup>th</sup> century context in southern USA</li> <li>• legacy of slavery; the Jim Crow laws</li> <li>• patriarchy built into early 20<sup>th</sup> century US Georgian society by the ownership of land</li> <li>• 'double oppression' of black women</li> <li>• absence of much human rights legislation; domestic violence still considered acceptable</li> <li>• housework and childcare widely believed to be the responsibility of females</li> <li>• Walker faced black male hostility because of her commitment to black women abused by their own husbands.</li> </ul> |

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

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