



GCE A LEVEL MARKING SCHEME

SUMMER 2017

**A LEVEL (NEW)
ENGLISH LANGUAGE AND LITERATURE
COMPONENT 1
A710U10-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2017 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

EDUQAS GCE A LEVEL ENGLISH LANGUAGE AND LITERATURE - COMPONENT 1

SUMMER 2017 MARK SCHEME

Poetry and Prose Mark Scheme

Section A: Poetry

Mark allocation

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

We anticipate that candidates will select some of the following approaches but they might 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.

Candidates are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse how meanings are shaped
- explore connections between their chosen poems and between those poems and Text A or Text B

1. With detailed reference to two poems from the Anthology and Text A, compare and contrast how the theme of time is presented. [60]

AO1	Candidates should use coherent written expression and organise material to address the comparative element of the task. Poetry: candidates must select two poems which involve the theme of time. When discussing their chosen poems, they should select appropriate textual evidence and apply relevant literary and linguistic approaches and terminology in their analysis. Text A: Candidates should apply relevant literary and linguistic approaches and terminology in their analysis of the unseen text. Features which might be explored in Text A include, but are not limited to: • continuous prose • structure links observations of contrasting attitudes to his own life followed by evaluation of these attitudes and focus on time management of high achievers • first person singular pronouns; some second person address • declarative mood throughout • parallelism 'they didn't exchange. . . .genealogies' and 'On one end...On the other end' • parenthesis with asyndetic list of place names • title – minor interrogative, presented numerically; disrupted collocation • American proper nouns • some American expressions e.g. 'men's room' • American orthography/spelling 'behavior' • expressions from the semantic field of business and finance 'valuable' 'scarce resource' 'spending' 'economic impotence' • idiom 'flush. . .down the drain' • metaphor 'gray brick wall' • ironic example of the 'simple telephone call' • simile/historical allusion 'as synchronised as the Normandy invasion' • roommate characterised by his status 'Korean immigrant' • adjectives 'immaculate' and 'perfect' • premodified noun phrases 'the new Korean immigrant and the old New Orleanean' paired for contrast • extended metaphor of the climber and the faller • assonance in 'arenas of American ambition' • idiomatic image of the arena suggesting competitive sport and spectators • superlative adjectives 'richest and most powerful' • premodified abstract noun 'grim fanaticism'.
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AO2	Poetry: Candidates need to show understanding of how the theme of time is explored in their chosen poems. There should be a clear focus on how language, structure and form <u>create meaning</u>. Text A: Candidates should explore how Michael Lewis's use of language conveys meanings in the extract. They might choose to analyse and explore: • title suggests pressures on time/ demands on time as well as context of business and the workplace • personal approach with autobiographical details • idea of attitudes to time changing over time - child to adult; Old South to new business model • specifically American context but global application – US influence in business practice • attitudes illustrated by examples and explained by imagery – literary approach rather than business theory • writer's opinion initially withheld, emerging towards the end of the extract; balanced approach – both extremes make sense • implied criticism of the attitudes of the successful to time in 'Less comprehensible' • more overt disapproval of 'grim fanaticism' which sounds both unhappy and unhealthy • context of business and finance - the focus is on how people manage time, rather than how time passes • contemporary debates on work/life balance.
AO3	Poetry: Candidates are expected to discuss a range of contextual ideas depending on their choice of poems. Reward contextual observations wherever they are used relevantly. There should be a clear focus on the link between context and meaning in the poems selected.
AO4	Candidates may choose any two poems which deal with time in some way. Possible choices include: Sonnet 73, 'To Virgins to Make Much of Time', 'Ozymandias', 'To Autumn', 'Remembrance' and 'Leisure.' Connections 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.

2. With detailed reference to two poems from the Anthology and Text B, compare and contrast how the theme of love is presented. [60]

AO1	Candidates should use coherent written expression and organise material to address the comparative element of the task. Poetry: candidates must select two poems which present love. When discussing their chosen poems, they should select appropriate textual evidence and apply relevant literary and linguistic approaches and terminology in their analysis. Text B: Candidates should apply relevant literary and linguistic approaches and terminology in their analysis of the unseen text. Features which might be explored in Text B include, but are not limited to: • three end-stopped quatrains • rhyming couplets; full rhymes • insistent rhythm • enjambment in l.3-4 and 6-7 • caesuras in stanzas 2 and 3 • adverbial phrases of time and place in title and first lines • definite determiner in title, signifying importance • first person plural, followed by singular pronouns • second person 'you're' addressed to self • some past tense in first stanza; present tense from l.5 • simple sentences • rhetorical interrogative in l.8 • fronted contrastive conjunction 'But' • anaphora/syntactic patterning of stanza openings • syndetic pair in l.6 • parallelism/ monosyllabic compound declarative in l.11 • specific proper noun • evasive noun phrase 'weather conditions' • humorous noun phrase 'a black woolly glove' • verb choices 'try' 'trying to think' 'tempted to skip' 'admit' • informality of 'high' • pairing of 'the charm and the drink' • juke-box metaphor • possible symbolism of 'the wind in my hair' • idiomatic personification 'the boss' • consonance in 'tempted to skip' • plosives linking 'best' and 'boss.'
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AO2	Poetry: Candidates need to show understanding of how love is presented in their chosen poems. There should be a clear focus on how language, structure and form <u>create meaning</u>. Text B: Candidates should explore how Cope's use of language in the unseen text explores the theme of love. They might choose to analyse and explore: • her focus on the experience of being in love • specific time and place inviting reader to visualise the speaker • starts and finishes on the Bridge – captures a particular sequence of thought and feelings • specific detail of 'a black woolly glove' personalises the experience and adds to humorous tone • presented as a losing battle, moving from denial to acceptance • simple rhyme creating inevitability especially at the ends of stanzas • 'the charm and the drink' evoke ideas of enchantment and intoxication, encourage reader to speculate on 'the lunch' • pivotal point at 'But' in l.6 – wisdom of the interior juke-box, recognised by speaker • juke-box metaphor evokes connection between romance and popular music • lively dialogue between head and heart, assisted by stresses on 'fool' and 'care' • head expresses caution and some cynicism – not a first love • presents falling in love as not entirely welcome but irresistible.
AO3	Poetry: Candidates are expected to discuss a range of contextual ideas depending on their choice of poems. Reward contextual observations wherever they are used relevantly. There should be a clear focus on the link between context and meaning in the poems selected.
AO4	Candidates may choose any two poems which present love. Possible choices include: 'The Passionate Shepherd to his Love', Sonnet 130, 'A Valediction Forbidding Mourning', 'To My Dear and Loving Husband', Sonnet 43, 'Never the Time and the Place' 'Remembrance', 'A Birthday', 'The Voice', 'He Wishes for the Cloths of Heaven.' Connections Candidates should show awareness of similarities and differences between the unseen text and the two poems they have chosen. We anticipate that the majority make connections in terms of content and attitudes. They may also compare and contrast the texts in terms of style or context. 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.

Section B: Prose

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. We should be open-minded and reward valid, well-supported ideas which may demonstrate independent thinking. Look for and reward all valid alternatives. Candidates may choose to discuss stylistic features or parts of the novel which do not appear in the mark scheme.

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

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

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

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

Charlotte Bronte: *Jane Eyre* (Penguin Classics)

Either,

3. (i) **Remind yourself of the extract on page 182 from ‘When once more alone. . .’ to page 183 ‘. . .disconnected, poor and plain.’ By focusing closely on linguistic and literary techniques, analyse how Bronte presents Jane’s thoughts and feelings in the extract.** [20]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that might be explored in the extract include but are not limited to: • noun phrase ‘a strict hand’ and verb ‘straying’ • contrasting landscape images ‘imagination’s. . .common sense’ • extended metaphor of the courtroom/lexical set of law • personification of Memory and Reason • third person address at start of the verdict • food imagery; juxtaposition of ‘poison’ and ‘nectar’ • anaphora with italicised second person pronoun • interrogatives followed by imperatives • minor exclamatories ‘Poor stupid dupe!’ ‘Blind puppy!’ • metaphor of ‘the miry wilds’ recalling earlier ‘wastes’ • string of imperative verbs ‘place. . .write’ • tripled post-modifying adjectives ‘disconnected, poor, and plain.’
AO2	Candidates should select evidence to discuss how Bronte presents Jane as a stern judge of her own hopes and desires, whose self-scrutiny leads her to pronounce a correctional sentence. Candidates should use literary and linguistic approaches to show how Bronte’s language conveys these impressions. Look for and reward all valid interpretations. These might include: • division between Jane the judge and ‘my heart. . .its thoughts and feelings’ • courtroom imagery – emphasis on accusation; superior judgment supported by Reason • images of control ‘a strict hand’ and ‘the safe fold’ set against indulgence ‘ravidly devoured’ ‘surfeited’ • stern self-accusation ‘fool’ ‘idiot’ ‘stupid dupe’ ‘blind’ ‘senselessness’– blaming lack of wisdom rather than wickedness • awareness of social status underlying the verdict ‘a gentleman of family. . .novice’ • portrait idea, drawing attention to Jane’s accomplishments, her solitude and her sense of inferiority.

- (ii) **Examine Bronte's presentation of Jane's inner struggles as a Victorian female elsewhere in the novel.** [40]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how Jane's reflections, inner struggles and decisions involve the reader with her passions, principles and spiritual growth in ways significant to the novel as a whole.
AO2	Candidates should use literary and linguistic approaches to show how significant internal struggles are presented elsewhere. They might choose to comment on: • first person narrative viewpoint; closeness of the reader to the protagonist's innermost thoughts and emotions • rich imagery, often involving landscape, weather or the elements • at Gateshead Jane explores her own situation and her unjust treatment by the Reeds • in Ch. 12, having arrived at Thornfield, she considers her restlessness and the position of women • during the house party she reflects on Blanche Ingram's failure to charm Mr Rochester • after the interrupted wedding: her dead hopes and despair; Vol.3 (Ch. 27) starts with the debate which results in Jane leaving Thornfield • established at the school at Morton: morally secure, emotionally unsatisfied • reactions to St John's proposal • Jane's imaginings as she returns to Thornfield in Ch.36. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. The question offers a wide range of choice; expect to see this reflected in the range of contextual factors chosen. Key contextual factors might include: • protagonist's combination of passion and integrity a factor in the novel's early success with readers and critics • inner debates as landmarks in Jane's spiritual development- Bildungsroman element • Jane's resemblances to Charlotte Bronte- small, plain, passionate, spirited • thoughts on the position of women and governesses, clearly relate to Bronte's life • novel written with a view to making a living • theme of marriage; Charlotte Bronte turned down two proposals • unrequited love, related to Bronte's experiences in Brussels.

Or,

4. (i) **Remind yourself of the extract on page 493 from ‘I am no better than the old. . .’ to page 494 ‘. . . I delight in sacrifice.’ By focusing closely on linguistic and literary techniques, analyse how Bronte presents the characters and their relationship in the extract.** [20]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that might be explored in the extract include but are not limited to: • symbol of the ‘lightning-struck chestnut-tree’ • metaphor of the ‘budding woodbine’ • juxtaposition ‘cover its decay with freshness’ • natural imagery developed by Jane – personification of plants • verbs ‘lean’ and ‘wind’ • her use of the vocative ‘sir’ and formal proper noun • turn-taking and adjacency pairs • interrogatives, especially noun phrases in ‘A poor man. . . wait on?’ • parallelism of the italicised phrases • intensifiers ‘Truly. . .’ and ‘Most truly. . .’ • interjections, exclamation marks • anaphora ‘if ever’ • religious lexis ‘God bless you’, ‘prayer’, ‘righteous’, ‘sacrifice’ • minor sentence and exclamatory ‘What do I sacrifice!. . .’ • parallel phrasing in Jane’s last speech.
AO2	Candidates should select evidence to discuss how the personalities and attitudes of Jane and Rochester are displayed in this episode confirming their harmony and mutual love. They should use literary and linguistic approaches to show how Bronte’s language conveys these impressions. Look for and reward all valid interpretations. These might include: • harmony of shared imagery, especially the extended image of the tree and climbers • importance of the chestnut tree and the orchard to their shared past • revival of the tree which was damaged by the storm/their separation • Jane’s development of the tree metaphor- shelter, protection and support • mutual support ‘I gave him comfort’ ‘He helped me’ • Jane’s view of Rochester as ‘green and vigorous’ borne out by his ‘But I want a wife’ • pre-modifiers ‘poor blind’ and ‘crippled’ underlining his ruin and mutilation • framing of their union in a Christian context of righteousness and reward.

(ii) **Discuss Brontë's presentation of attitudes to marriage in the novel as a whole.** **[40]**

AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how the relationship develops, the impact of obstacles to their happiness and/or the restorative power of love elsewhere in the novel.
AO2	Candidates should use literary and linguistic approaches to show how Jane and Rochester's relationship is presented elsewhere in the novel. They might choose to comment on: • Jane's role as helper from their first meeting – riding accident, fire, Mason's visit - 'my cherished preserver' • Rochester's references to Jane in terms of the supernatural • Rochester's mysterious past, gradually revealed • master-servant element; disparities in age and fortune • oppositions: his loquacity, her succinctness; his philandering, her inexperience • fortune-telling episode: Rochester's reading of Jane • betrothal scene in the orchard; pathetic fallacy of the storm and chestnut tree • after the 'wedding' Jane's 'intolerable duty – 'Depart' ' • Jane hears Rochester's voice when she contemplates accepting St John; his later recollection of calling • 'Reader, I married him.' Narrative ends ten years later. Restorative power of love? Rochester recovers his eyesight and his faith. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. The question offers a wide range of choice; expect to see this reflected in the range of contextual factors chosen. Key contextual factors might include: • Gothic element – the concealment and discovery of Bertha • attitudes to women, marriage and the colonies shown in the backstory • some qualities of the Byronic hero – strong, mysterious, charismatic, flawed • re-working of the Bluebeard story • autobiographical elements in Jane's governess status, spirited defence of her independence, devotion to notions of duty • love for an older married man, perhaps unrequited • very different views in the early Victorian era about male-female relationships outside of marriage • marriage as the most desirable outcome morally, emotionally and socially • novel written while Brontë attended her father, who had undergone surgery to restore his sight.

Either,

5. (i) Remind yourself of the extract on page 8 from “She was not a good-looking woman. . . .” to page 9 “. . . without being your mother.” By focusing closely on linguistic and literary techniques, analyse how Dickens introduces Joe Gargery and Mrs Joe in the extract. [20]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that might be explored in the extract include but are not limited to: • use of colour and texture: Joe – ‘blue’, ‘fair’, ‘whites’, ‘smooth; Mrs Joe - ‘black’, ‘redness’ (echoes the description of the marshes at the end of Ch. 1) ‘bony’, ‘coarse’ • asyndetically listed adjectives for Joe in the pre-modified noun phrase ‘a mild. . . dear fellow’ • connection between Joe and Pip in the plural compound noun ‘fellow-sufferers’; the phrase ‘a larger species of child’ • Joe’s idiolect e.g. capitalisation of the verb ‘Ram-paged’ • symbolism of Joe’s position by the fire • protective nature ‘quietly fenced me up’ • hard/sharp domestic objects connected with Mrs Joe ‘nutmeg-grater’, ‘pins and needles’ • symbol of the apron as her badge of domestic slavery • ‘I often served her as a connubial missile’- domestic violence as routine; ‘Tickler . . . worn smooth’ • violent dynamic verbs ‘throwing’, ‘stamping’ • her aggressive interrogatives and imperatives • vocatives: Joe – ‘Pip’ ‘old chap’; Mrs Joe – ‘you young monkey’.
AO2	Candidates should select evidence to discuss how Dickens creates vivid comic impressions to characterise the ill-matched pair by using description, symbolism, dialogue and action. They should use literary and linguistic approaches to show how Dickens’ language conveys these impressions. Look for and reward all valid interpretations. These might include: • caricature, especially Mrs Joe; satire on domestic tyranny • aponyms: Joe (Joseph)-biblical allusion; Mrs Joe has no forename, identified only by relationship • suggestions of different landscapes in the initial descriptions • Joe’s physical type- infantile, angelic; Mrs Joe – threatening, demonic. Gender stereotype reversal • Joe’s steady attempts to shield Pip; their equal status as victims • his position in the chimney corner representing warmth and security • he moves little and does not speak after Mrs Joe arrives – passive attitude • apron as Mrs Joe’s domestic armour, the impregnable bib implying her heart is inaccessible; martyrdom central to her caricature • Mrs Joe strikes first and asks questions later; violence is her first resort • dialogue features threats and complaints; insults Joe’s trade and his surname.

- (ii) **Discuss some of the ways in which Dickens creates and uses contrasts to highlight inequality elsewhere in the novel.** [40]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how different contrasts are created and their significance in the novel as a whole. They might focus on character pairs or contrasting attitudes. It would also be valid to take a thematic focus, such as privilege and deprivation.
AO2	Candidates should use literary and linguistic approaches to show how contrasts are created and used in the novel as a whole. They might choose to comment on: • strong characterisation, including caricature • satire on e.g. attitudes to children, offenders, wealth • character pairings for moral messages e.g. Pumblechook's self-serving hypocrisy v. Joe's unconditional love • the presentation of women e.g. Biddy's quiet domestic competence replacing Mrs Joe's resentful tyranny • Pip's contrasting attitudes to his home, to Joe and Biddy, Magwitch and the underclass • gentlemanly behaviour (Herbert, Joe) and false gentility (Mrs Pocket, Drummle) • wealth and privilege wasted (Miss Havisham, Pip in London) and hardship endured (Magwitch) • supportive parenting (Joe) and oppression or exploitation (Mrs Joe, Miss Havisham) • social inequality such as the unequal treatment of Magwitch and Compeyson when they are tried together. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. The question offers a wide range of choice; expect to see this reflected in the range of contextual factors chosen. Key contextual factors might include: • memorable characters well suited to publication of the novel in instalments • elements of caricature e.g. Pumblechook, Wemmick for comic purposes • character pairings to satirise human weakness and promote Christian virtues e.g. Pumblechook (pride, avarice) v. Joe (faithfulness, patience, humility) • range in the presentation of women e.g. domestic harridan and blessing to the household may reflect Dickens' own troubled relationships with women • Bildungsroman – changes in Pip following his moral and spiritual development; also exploring Dickens' mixed feelings about his early experiences • Dickens' awareness of extremes, having experienced poverty and material success • campaigning/social protest elements in e.g. the presentation of the law.

Or,

6. (i) **Remind yourself of the extract on page 457 from “The whole scene starts out again. . .” to page 458 “ . . .Judgment that knoweth all things and cannot err.” By focusing closely on linguistic and literary techniques, analyse how Dickens presents Magwitch’s trial in the extract.** [20]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that might be explored in the extract include but are not limited to: • pathetic fallacy – April sun and rain (Easter), especially the shaft of sunlight connecting Judge and convicts • fronted verb ‘penned’ • cardinal determiner ‘two-and-thirty’ • parallel phrasing ‘some. . .some...’ and emotive language • asyndetic list ‘The sheriffs. . .full of people’ • imagery ‘a large theatrical audience’ • noun phrases ‘wretched creatures’, ‘that miserable man’, ‘a scourge to society’ • reported speech with legal lexis • euphemism ‘his haven of rest and repentance’ • capitalisation of Death and Die • abstract noun phrases ‘absolute equality’ and ‘greater Judgment’ • biblical archaism ‘knoweth all things and cannot err.’
AO2	Candidates should select evidence to discuss how Pip’s narrative describes the scene, summarises the case against Magwitch and passes judgment on the proceedings in the extract. They should use literary and linguistic approaches to show <i>how</i> Dickens’ language conveys these impressions. Look for and reward all valid interpretations. These might include: • religious judgment suggested at the start of the extract and spelt out at the end • message of human fallibility, a key argument against capital punishment • emphasis on the number condemned to death • trial as entertainment ‘theatrical audience’ • some criticism of the paraphernalia of courtroom ceremony ‘civic gewgaws and monsters’ • the Judge’s view of Magwitch’s ‘whole career’, compared with the mature Pip’s understanding (and the reader’s) • imagery of light – illuminates common humanity of accuser and accused • reflection linking human and divine judgment.

(ii) **Examine the presentation of punishment in the novel as a whole.** [40]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how different aspects of punishment are explored in the novel as a whole. They might choose to show how the law is presented in terms of its practitioners, its clients, or related themes of justice/injustice, prejudice, money or social class. They may choose to focus on Jaggers, Wemmick and/or the treatment of offenders. The punishment of Pip by Mrs Joe, Miss Havisham and Estella is another productive area.
AO2	Candidates should use literary and linguistic approaches to show how the theme of punishment is presented elsewhere in the novel. They might choose to comment on: • harsh conditions suffered by fugitives from the prison ships ;symbol of the gibbet • convict-hunting as entertainment at Christmas • young Pip treated as an offender by adults, introducing theme of injustice • Mrs Joe's punitive domestic regime over Pip and Joe • punishment as revenge inflicted on Pip by Miss Havisham; her use of Estella • punishment including transportation and the death penalty • the power of life or death – Jaggers and Molly • Newgate jail, Wemmick's 'greenhouse' • inequity of Magwitch and Compeyson's trial. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors include: • Dickens' family early experience – Dickens' father in the Marshalsea prison for debt in the 1820s • novel is set in the time when he grew up • inside knowledge of the legal world - Dickens worked as a solicitor's clerk in his teens and as a shorthand writer in court • as a child he lived in coastal Kent where prison ships were moored • transportation to Australia a popular solution to prison overcrowding in early 1800s • public hangings at Newgate until 1863; Dickens appalled by their popularity • Industrial Revolution/ urbanisation resulted in rising crime before effective police force was established • preoccupation with justice and flawed legal system – 'Bleak House' devoted to satirising the court of Chancery, 'Little Dorrit' set in the Marshalsea.

Either,

7. (i) **Remind yourself of the extract on page 203 from ‘Guided by their snores. . . .’ to page 205 ‘. . .beneath thin prison blankets.’ By focusing closely on linguistic and literary techniques, analyse how McEwan presents Robbie and his memories in the extract.** [20]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that might be explored in the extract include but are not limited to: • flashback technique to continue filling gaps in narrative • vulnerability of ‘quick plunges’, ‘giddy’ and ‘pursued’ • numerical precision of ‘six days’, ‘one day’, ‘three and a half years’ • proper nouns – English setting • list of sights and sounds • assonant metaphor ‘embrace of the everyday’ • language of misdiagnosis ‘inflamed’, ‘morbidly over-sexed’, ‘correction’ • simple sentences e.g. ‘Cecilia wrote every week’ • regretful exclamatory ‘All those. . .met to discuss’. • syndetic pairs of proper nouns – allusions to literary lovers • ending with the minor sentence ‘Turner and Tallis’ • juxtaposition of ‘a quiet corner in a library’ and ‘sexual ecstasy’ • verbs ‘feeding’ and ‘consumed’.
AO2	Candidates should select evidence to discuss Robbie’s feelings shortly after his release and his correspondence with Cecilia. They should use literary and linguistic approaches to show how McEwan’s language presents these ideas. Look for and reward all valid interpretations. These might include: • Robbie, in his exhaustion, at the mercy of ‘the old themes’ • simple pleasures in the sights and sounds of everyday life • the context of officialdom and censorship • theme of secrecy; irony of the healthy but forbidden relationship • contrast between the Robbie known to Cecilia (and the reader) and the official version • letters as a lifeline • their place among ‘those happy or tragic couples’ • their bond expressed through what is left unsaid.

- (ii) **Examine McEwan's presentation of social status through the role and character of Robbie in the novel as a whole.** [40]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how Robbie is presented elsewhere in the novel.
AO2	Candidates should use literary and linguistic approaches to show how McEwan develops the character of Robbie elsewhere in the novel. They might choose to comment on: • first seen through the eyes of Cecilia; fountain scene from her perspective • background and connection with the Tallis household gradually revealed • character developed through his room and its contents, such as books, papers and photographs • realisation of love and his drafted letter to Cecilia • academic success and ambitions to study medicine; meditations on freedom and the future establish his potential • as a lover in the library and full of anticipation as a dinner-guest • in Briony's imagination a real life villain • arrest seen from outside • imprisonment, release and service in France recalled • Briony's schoolgirl crush in flashback • anger and forbearance - Briony's visit. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors include: • social mobility – humble background, scholarship and Cambridge • McEwan specialises in life-changing events such as the night of Briony's mistake • source material such as memoirs, letters, eyewitness accounts used to re-construct WW2 retreat to Dunkirk • fictional character inhabiting real historical events • Robbie used to observe and reflect on the human cost of war • 20th century intellectual life – references to Freud, Leavis.

Or,

8. (i) **Remind yourself of the extract on page 280 from ‘In the drawer. . .’ to page 281 ‘. . .who came to the door’. By focusing closely on linguistic and literary techniques, analyse how McEwan presents Briony and her writing in the extract.** [20]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that might be explored in the extract include but are not limited to: • list of content ‘artistic. . .fantasy’ • verb ‘shaded off’ for fact/fantasy border • verbs of creativity ‘transform’, ‘invent’, ‘build’ • noun phrase ‘her true self’ • adverbs ‘secretly’ and ‘quietly’ • parenthesis, judging stories • metaphor and allusion ‘medical Chaucer’ • asyndetic list of ‘colourful types’ • juxtaposition ‘nice dears with a sinister secret’ • abstract nouns ‘dignity’ and ‘continuity’ • proper nouns – specific geography • cardinal noun in parenthesis with exclamation mark • minor sentence ‘All her own’. • parenthesis (such an inadequate word).
AO2	Candidates should select evidence to discuss the importance of her journal and story to Briony. The relationship between life and fiction is also presented in the extract. They should use literary and linguistic approaches to show how McEwan’s language explores these ideas. Look for and reward all valid interpretations. These might include: • journal writing as comfort, consolation, escape from professional routine • continuity from childhood – she is and always has been a writer • movement from the everyday into fantasy and invention • escape from real-life demands for accuracy – ‘under no obligation to the truth’ • later regret at ‘raw material’ lost – relationship between life and art • nursing as ‘disguise’ ‘she was really an important writer’ • physical labour and strain of typing v. pleasure of achievement • factual account of delivering the manuscript by hand – period detail throughout.

- (ii) **Discuss how McEwan presents the importance of storytelling elsewhere in the novel.** [40]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how the theme of storytelling is presented.
AO2	Candidates should use literary and linguistic approaches to show how ideas about storytelling and writing are explored in the novel as a whole. They might choose to comment on: • Briony's writing as a child in the opening pages; her desire for order • 'The Trials of Arabella'- her discovery of genre differences • the role of marriage in fiction • the fountain scene – her realisation of different perspectives • Robbie as 'real life. . .villain' • the importance of letters and literary lovers to Robbie and Cecilia • publisher's letter discussing 'Two Figures by a Fountain' • 'Arabella's' reappearance in 1999 • versions of the story; alternative endings for Cecilia and Robbie. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors include: • McEwan best known for his exploration of subjectivity and interpretation • his use of source material: memoirs, letters, eyewitness accounts to re-construct WW2 sections of the novel e.g. scenes on Robbie's journey to the beach • McEwan's observations e.g. 'an eerie, intrusive matter, inserting imaginary characters into actual historical events' • references to other writers – Virginia Woolf, Elizabeth Bowen • publisher's letter – Briony's use of Woolf's techniques; McEwan faced claims of plagiarism in 2006 • McEwan's literary influences e.g. Forster, L.P. Hartley • contemporary discussions of the borderline between fact and fiction.

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

Either,

9. (i) **Remind yourself of the extract on page 67 from “I had rarely had reason.... “ to page 69 “Well, Father, good morning.” By focusing closely on linguistic and literary techniques, analyse how Ishiguro presents Stevens’ father in the extract.** [20]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that might be explored in the extract include but are not limited to: • bleak setting e.g. the abstract nouns ‘smallness and starkness’, ‘bareness’ • symbolism of ‘little else to view. . . other than roof-tiles and guttering’ • effect of the ‘sloping ceilings’ on posture • comparison with a prison cell • Stevens Senior’s manner – adverbs ‘disapprovingly’, ‘coldly’ • the factual declarative ‘I have waited at table . . . fifty-four years.’ • impatient imperatives ‘relate it’, ‘come to the point’ • absence of emotion in his responses • Stevens’ use of the third person • formal vocative ‘Father’ • admiration/ intimidation e.g. in the pre-modified noun phrase ‘craggy, lined, still awesome features’.
AO2	Candidates should select evidence to discuss the use made of the attic room as well as the presentation of the character of Mr Stevens senior in the extract. They should use literary and linguistic approaches to show how Ishiguro’s language conveys these impressions. Look for and reward all valid interpretations. These might include: • absence of personal life implied by the setting • limited outlook symbolising lack of choices for old Mr Stevens • nature/nurture question raised by the sloping ceilings and the old man’s hunched posture • distant and formal nature of the dialogue • resemblances between father and son • admiration (or fear?) from Stevens, not expressed to his father • repression of emotion connected with the concept of dignity • denial of weakness ‘I only fell. . . because of those steps’.

- (ii) Discuss Ishiguro's presentation of the conflict between love and duty in the relationship between Stevens and his father elsewhere in the novel.

[40]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how Stevens' recollections of his father, old Mr Stevens' influence on him and/or their interaction at Darlington Hall contribute to the themes and concerns of the novel.
AO2	Candidates should use literary and linguistic approaches to show how the relationship between father and son is presented and to consider its significance in the novel as a whole. They might choose to comment on: • Stevens' assertion that his father was 'the embodiment of dignity' • defence of his father's having worked for a businessman • father's anecdote of the tiger in the drawing room • father's own career, especially the intimidation of Mr Smith and Mr Jones and his valeting of the General responsible for the death of his son Leonard • relevance of father's decline as Stevens himself nears old age • Stevens' unwillingness to admit his father's infirmity; arguments with Miss Kenton • the scene from upstairs where Stevens and Miss Kenton watch his father revisit the place where he fell 'as though he hoped to find some precious jewel he had dropped there' • father's last illness coinciding with the 1923 conference; deathbed scene • absence of the mother – never mentioned in the novel. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors include: • emotional repression which characterises the relationship could be seen as a norm, even a virtue in the earlier twentieth century for male family relationships – control over emotions connected with key concept of dignity • imitation of upper class family life where fathers often had little involvement with their children; lack of female influence • readers (later 20th century and onwards) will recognise absence of 'emotional intelligence' represented in the novel by Miss Kenton • sparse accommodation for servants indicating how little importance was placed on their having a life outside of service • 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 • idea of Britain as an imperial power suggested in the tiger story and Leonard's death • Stevens recalls his father's accident and subsequently his death by relating them to affairs of international importance, in this case the 1923 conference, organised by Lord Darlington in his aim to reduce WW1 reparations demanded from Germany.

Or,

10. (i) **Remind yourself of the extract on page 254 from ‘He was a cheerful fellow. . .’ to page 256 ‘. . . ‘what dignity is there in that?’ By focusing closely on linguistic and literary techniques, analyse how Ishiguro uses the encounter with the stranger on Weymouth pier to explore Stevens’ thoughts and feelings at the end of his journey. [20]**

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that might be explored in the extract include but are not limited to: • suggestion of magic/showmanship in ‘know-how’, ‘secrets’ and the comparison with a conjuror • verb ‘revealed’ connoting professional mystery • objectifying alliterative phrase ‘part of the package’ • ‘laughing a little’ indicates Stevens’ embarrassment • repetition of verbs ‘I gave’ ‘I tried and tried’ • distress indirectly revealed ‘you want a hankie?’ • repetition and italicisation of the verb ‘trusted’ • key abstract noun ‘dignity’ • rhetorical interrogative ‘what dignity is there in that?’ • casual vocative ‘mate’ to contrast with Stevens’ formality • ‘cheerful’ stranger’s ‘grin’ ‘and sighed contentedly’ to contrast with Stevens’ distress.
AO2	Candidates should select evidence to discuss how the encounter in the extract leads Stevens to express conclusions formed from his recollections and experiences on the journey. They should use literary and linguistic approaches to show <i>how</i> Ishiguro’s language conveys these impressions. Look for and reward all valid interpretations. These might include: • irony of Stevens revealing his innermost thoughts to a stranger, when he has concealed them even from himself • setting of the pier, connected with leisure and pleasure, unknown territory to Stevens • Stevens’ relief at finding someone who appears interested in listening to him talk about his work • professional pride in past achievements • judging himself only by his duties as a butler, Stevens can only see himself now as a failure • verbs ‘gave’ ‘tried’ and ‘trusted’ as a summary of his life • simple kindness of stranger in contrast with Stevens’ painful self-scrutiny • realisation in ‘I can’t even say I made my own mistakes’ – development of self-knowledge.

- (ii) **Examine the ways in which Ishiguro makes use of place and setting in the novel as a whole.** [40]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how interpretations of the title relate to the themes and concerns of the novel.
AO2	Candidates should use literary and linguistic approaches to show how ideas about 'the remains of the day' are explored in the novel as a whole. They might choose to comment on: • 'remains' has connotations of death and also of examining the past through relics • Stevens' father is an example of one for whom little remains at the end of the working day/ beyond his long career in service • evenings are often significant, especially in encounters between Stevens and Miss Kenton, such as her attempt to find out what he reads or the scene in the summerhouse • the evening of Miss Kenton's day sees her contemplating a future where personal family concerns have replaced career demands • Stevens is approaching the evening of his day, or an age at which most would expect to retire, a possibility he is still unable to contemplate at the end of the novel • His journey to visit Miss Kenton could be seen as attempt to turn the clock back • on the pier the stranger claims 'The evening's the best part of the day. . .you can put your feet up' • in broader terms, the era of aristocratic households supported by numerous domestic staff is also drawing to an end • Mr Lewis asserts that the days of the gentleman amateur's influence in global affairs are numbered. Look for and reward all valid interpretations
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors include: • Stevens' recollections are from 1922 through the period between WW1 and WW2, with less focus on Darlington Hall after 1939. Domestic service became steadily less popular, especially after WW2 • developments in technology make it less necessary to employ large numbers of domestic staff • American ownership of Darlington Hall- decline of the English ancestral home • post-war years- British imperial power steadily decreasing • arguably a more democratic age in which figures like Lord Darlington would have less influence through their titles/status • early years of the Welfare State which would support pensioners • increased life expectations –longer retirement.

Either,

11. (i) Remind yourself of the extract on page 29 from “ Harpo bring her over. . .” to page 31 “. . . heading off to catch up.” By focusing closely on linguistic and literary techniques, analyse how Walker presents the characters and the situation in the extract. [20]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that might be explored in the extract include but are not limited to: • military imagery - verb 'marching', simile 'like going to war, picked up at end of extract • symbolism –'she in front' • 'I speak and move some chairs'- Celie unheard but courteous • broken adjacency pairs 'Mr_____ don't say nothing' • plosives in 'bout to bust' • simile 'like good furniture' – well-made, practical, tough • second person reflexive pronoun 'got <i>yourself</i> in trouble • Sofia courteous but contradicts Mr_____ 'Naw suh' • Mr_____ 's use of plurals to generalise 'young womens' 'they' • assertion of authority '<i>let my boy</i> marry you' • physical reactions 'Sofia face. . .Her ears raise' – readiness to fight • tripled pre-modifiers in the noun phrase 'big, strong, healthy girl' • imperative to Harpo 'you stay here' • Harpo's silence- 'don't say nothing' repeated • contrasting verbs: he 'hang there' 'sit down'; she 'take off'.
AO2	Candidates should select evidence to discuss how the characters are presented in this power struggle. They should use literary and linguistic approaches to show <i>how</i> Walker's language conveys these impressions: • Sofia as dominant partner over Harpo and dominant figure in the episode • imagery conveying strength, determination and confidence throughout; will not be controlled • suggestion of potential aggression reigned in 'Her ears raise. But she laugh' • her self-belief and courage in contradicting Mr_____, unsupported by Harpo • Sofia does not equate pregnancy with trouble • importance of sister's support; female solidarity • does not fight for Harpo, makes it clear that he must act for himself 'when you free' • Mr_____ 's rudeness and arrogance -he believes his authority as a father sanctions this • his misogyny, seeking to blame Sofia for pregnancy with accusations of promiscuity • his domineering and contemptuous attitude to Harpo • Harpo's passive role and intimidated posture • Celie unheard; no status in the household; role of a servant; rather in awe of Sofia. N.B. Candidates are likely to discuss features of Celie's dialect. Examples selected should relate clearly to the question set.

- (ii) **Examine Walker's presentation of inequality through the role and character of Sofia elsewhere in the novel.** **[40]**

AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how Sofia's character, words and actions, her relationships or her arrest and imprisonment contribute to the themes and concerns of the novel.
AO2	Candidates should use literary and linguistic approaches to show how Sofia is presented and her significance in the novel as a whole. They might choose to comment on: • early example of confident female, unlike Celie, her mother or Annie Julia • theme of female solidarity – Sofia and her sisters, especially Odessa • physical strength and practical skills – exploration of gender roles; Harpo enjoys childcare, cleaning and cooking • marriage to Harpo plagued by his need to make her 'mind', encouraged by Mr _____ and briefly, by Celie • domestic violence, with Harpo as the loser; humour of reversed stereotypes • Celie's envy, followed by friendship, symbolised by making of the first quilt • separation from Harpo – Sofia's decision, supported by sisters • Sofia dangerous when attacked, shown by the fight with Squeak, comically presented • confrontation with Mayor and Miss Millie – 'You know what happen if somebody slap Sofia'; arrest, police brutality, imprisonment and sentence • Relationship with Miss Millie's children, especially Eleanor Jane; Christmas day – Miss Millie's driving lesson; residual bitterness expressed towards Eleanor Jane's baby. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors include: • Walker, a Civil Rights activist, uses Sofia as a key figure in her exploration of the oppression and exploitation of black people, showing that even the strongest could not win against white privilege • historical time frame – action of the novel in early 1900s well before Martin Luther King's famous speech in 1963 • in US states Georgia and Mississippi racial terrorism fuelled by fear of 'negro rule' was particularly virulent: racially motivated murders, black voters discouraged, all-white police forces • patriarchy is built into early 20th century US Georgian society by the ownership of land. Sofia steadily resists being controlled by men • Walker's celebration of 'womanism' (black feminism) 'Womanist is to feminist as purple to lavender' • faced black male hostility by commitment to black women abused by their own men – uses humour when Sofia fights back.

Or,

- 12 . (i) **Remind yourself of the extract on page 166 from “Here’s the thing, say Shug.” to page 168 “Not the little wildflowers. Nothing.” By focusing closely on linguistic and literary techniques, analyse how Walker presents Shug’s beliefs and Celie’s reactions in the extract.** [20]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that might be explored in the extract include but are not limited to: • second person pronoun/direct address throughout for Celie and people in general • analogy of the mayor’s attitude to Sofia • interrogative and imperative ‘Do the mayor . . ? Ask Sofia’ to engage with Celie • confident declaratives e.g. ‘I believe God is everything’ • pronouns ‘everybody’ and ‘everything’ for universality • question and answer adjacency pairs e.g. ‘But what do it look like? . . .Don’t look like nothing.’ to develop exposition • genderless/ungendered third person singular pronoun ‘it’ • tripling in ‘that is or ever was or ever will be’ ‘I laughed and I cried and I run. . .’ • simile ‘like a big rose’ • minor sentences and parallelism ‘Then air. . .Then other people.’ • colloquialism ‘best stuff’ and mild expletives ‘like shit’ ‘pisses God off’ • euphemism ‘you know what’ • symbolism ‘the color purple’ • noun phrase ‘that old white man’ • interrogatives in parenthesis (how it do that?). N.B. Candidates are likely to discuss features of Celie’s dialect. Examples selected should relate clearly to the question set.
AO2	Candidates should select evidence to discuss how Shug’s ideas are expressed and the role of Celie as learner and questioner as she absorbs them. They should use literary and linguistic approaches to show <i>how</i> Walker’s language conveys these impressions. • Shug’s dismissal of the bible’s white God explained through their society’s racial division • expression of a personal spiritual faith ‘The thing I believe’ rather than an existing church or denomination • pantheism expressed in ‘Everything that is. . .’ ‘being part of everything’ • importance of God as an entity rather than a man (or a woman) • Celie’s appreciation of Shug(like a big rose) as illustration • Shug’s explanation in terms of sex ‘some of the best stuff God did’ rather than separating spiritual from physical • praising God connected with relaxation and pleasure ‘God love everything you love’ • mutual relationship between God and us ‘it always trying to please us back.’ • Celie’s simple questions used to draw out Shug’s ideas • Celie’s spiritual education from an unexpected quarter • reference to the novel’s title and significance of the color purple.

(ii) **Discuss Walker's presentation of attitudes towards religion in the novel as a whole.** [40]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how Celie's own changing attitudes, the stance of the church against Shug and Nettie's experiences among the Olinka are used to explore religious ideas and promote spiritualist beliefs in the novel.
AO2	Candidates should use literary and linguistic approaches to show how ideas about religion are presented and their significance in the novel as a whole. They might choose to comment on: • epistolary novel – god-fearing protagonist initially sees God as confidant and helper • in early letters church is meeting place/social life • the Lord/'Old Maker' connected with conscience/guilt (over Sofia). Comfort from belief 'This life soon be over, I say. Heaven last all ways.' • Celie active in church life – domestic role. Shug Avery denounced from the pulpit. Double standards. Mr _____ not condemned for their relationship • after Nettie's hidden letters are discovered Shug reminds Celie: 'Thou Shalt Not Kill' • letters to God replaced by letters to Nettie. Celie's condemnation of God 'just like all the other men I know. Trifling, forgetful and lowdown.' • Nettie: 'God' sent Olivia and Adam to be brought up by Samuel and Corrine. 'It is a miracle, isn't it?' • Olinka worship of the roofleaf; its place in their history and culture • failure of the Missionary society to help the Olinka • Nettie's changing faith: 'not being tied to what God looks like, frees us • faith restored and extended by time of final letter 'Dear God. Dear stars, dear trees. . .'
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors include: • the novel is dedicated 'To the Spirit' • Walker's preface to the 10th anniversary edition defines the novel as 'the theological work examining the journey from the religious back to the spiritual. . .' • she also describes herself as 'a worshipper of Nature by the age of eleven' • raised as a Methodist by devout parents, early in life she observed church hypocrisy, especially the silencing of the women who cleaned the church and kept it alive. • 'Life was so hard for my parents' generation that the subject of heaven was never distant from their thoughts.' Tradition of negro spirituals. (religion as 'the opium of the masses?') • distrustful of Christian Western European involvement in Africa, where in the early 1900s conversion would often be seen as a top priority • Walker's views strongly resemble Shug's: "All people deserve to worship a God who also worships them. A God that made them, and likes them. That is why Nature, Mother Earth, is such a good choice.'