



EVALUATION QUESTIONS FOR LANGUAGE: Q4

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JUST TELL ME WHAT TO DO

- link your analysis to the **statement given**
 - focus on the key words in the statement
- write **perceptively**
 - explore the deeper meanings of the text
- write in a **detailed** style
- analyse the **effects of author's methods** on the reader
- use the **TTECEA** paragraph structure
 - **Topic sentence**
 - **Technical terminology**
 - **Evidence (quotes)**
 - **Close analysis**
 - **Effects of author's techniques on the reader**
 - **Author's purpose*** - **NOT NECESSARY FOR LANGUAGE**
- write **2-3 TTECEA** paragraphs for every **8-10 marks**
- write **17 words per minute** that you plan to spend writing





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LESSON WALKTHROUGH

Click the link below to follow along with the lesson 📌:

[HOW TO ANSWER THE EVALUATION QUESTION](#)





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INTRODUCTION TO THE 'EVALUATION' QUESTION

- **KEY FOCUS - ANALYSIS**
 - Students often feel this question is more complicated than it needs to be.
 - This question is fundamentally focused on analysis, just like most of the other questions in the language paper.
 - However, you need to pay attention to the statement you are given, eg:

'In the/both text(s) character(s) feel comfortable in their surroundings.'

How far do you agree with this statement?

In your answer, you should:

- discuss the characters' experiences of comfort
- explain how far their experiences are presented as comfortable ones
- compare the ways the writers present the characters' feelings about their surroundings.





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DEPARTMENT FOR EDUCATION'S GOALS FOR THIS QUESTION

evaluation of a **writer's choice of vocabulary, form, grammatical and structural features**: explaining and illustrating how vocabulary and grammar contribute to **effectiveness and impact**, using **linguistic and literary terminology** accurately to do so, and paying attention to detail; analysing and evaluating how form and structure contribute to the effectiveness and impact of a text

- **TRANSLATION**

- This question is fundamentally focused on analysis, just like most of the other questions in the language paper
 - however, the difference is that you will be given a statement to analyse the text against.





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DEPARTMENT FOR EDUCATION'S ASSESSMENT OBJECTIVE: AO4

AO4: Evaluate texts *critically* and support this with appropriate textual references

- **DEFINITION: CRITICAL**

- In literary analysis, the term "critical" refers to the careful examination and evaluation of a literary work, with the goal of understanding its meaning, significance, and artistic techniques.
- A critical approach involves analysing various elements of the text, such as plot, characterisation, setting, point of view, tone, symbolism, and language, in order to identify patterns, themes, and other literary devices used by the author to convey their message.
- The aim of critical analysis is to develop a deeper understanding of the text.





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AQA, EDEXCEL & EDUQAS' REQUIREMENTS FOR THE 'EVALUATION' QUESTION: AO4

AO4: Evaluate texts *critically* and support this with appropriate textual references

Shows perceptive and/or detailed evaluation:

- Develops a *convincing* and *critical* response to the *focus of the statement*
- Shows *perceptive* understanding of *writer's methods*
- Selects a *range* of *judicious textual detail*
- Evaluates *critically* and in detail the *effect(s) on the reader*

- DEFINITION: **CONVINCING**
 - believable
- DEFINITION: **CRITICAL**
 - Careful examination and evaluation of a literary work, with the goal of understanding its meaning, significance, and artistic techniques. A critical approach involves analysing various elements of the text, such as plot, characterisation, setting, point of view, tone, symbolism, and language, in order to identify patterns, themes, and other literary devices used by the author to convey their message. The aim of critical analysis is to develop a deeper understanding of the text.
- DEFINITION: **PERCEPTIVE**
 - Explore the meanings below the surface of the text, such as the following:
 - metaphorical meanings
 - symbolic meanings
 - other inferences
- DEFINITION: **A RANGE OF JUDICIOUS TEXTUAL DETAIL**
 - a good number of quotes to support your argument
- DEFINITION: **WRITER'S METHODS**
 - the names of the author's linguistic and structural techniques
- DEFINITION: **EFFECTS ON THE READER**
 - how/what the author's techniques make the reader
 - focus on
 - feel (emotionally)
 - think about

OCR'S REQUIREMENTS FOR THE 'EVALUATION' QUESTION: AO3+AO4

AO4: Evaluate texts *critically* and support this with appropriate textual references

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Shows *perceptive* and/or *detailed* evaluation:

- Develops a *convincing* and *critical* response to the *focus of the statement*
- Shows *perceptive* understanding of *writer's methods*
- Selects a *range of judicious textual detail*
- Evaluates *critically* and in detail the *effect(s) on the reader*

- **DEFINITION: PERCEPTIVE**

- Explore the meanings below the surface of the text, such as the following:
 - metaphorical meanings
 - symbolic meanings
 - other inferences

- **DEFINITION: DETAILED**

- close and thorough examination of a literary work, with a focus on specific elements of the text, such as the following:
 - individual words
 - phrases,
 - sentences,
 - plot,
 - characterisation,
 - point of view,
 - patterns,
 - themes,
 - and motifs.

- It can help readers to develop a deeper understanding of the text, its themes, and the author's techniques and intentions.

- **DEFINITION: CONVINCING**

- believable

- **DEFINITION: CRITICAL**

- Careful examination and evaluation of a literary work, with the goal of understanding its meaning, significance, and artistic techniques. A critical approach involves analysing various elements of the text, such as plot, characterisation, setting, point of view, tone, symbolism, and language, in order to identify patterns, themes, and other literary devices used by the author to convey their message. The aim of critical analysis is to develop a deeper understanding of the text.

- **DEFINITION: A RANGE OF JUDICIOUS TEXTUAL DETAIL**

- a good number of quotes to support your argument

- **DEFINITION: WRITER'S METHODS**

- the names of the author's linguistic and structural techniques

- **DEFINITION: EFFECTS ON THE READER**

- how/what the author's techniques make the reader
 - focus on
 - feel (emotionally)
 - think about





AO3: Compare writers' ideas and perspectives as well as how these are conveyed across two or more texts.

A *detailed, interwoven comparison* which explores writers' *ideas* and *perspectives* and *how they are conveyed*.

- DEFINITION: **INTERWOVEN**
 - weaving or integrating different elements together into a cohesive whole
- DEFINITION: **COMPARISON**
 - examining two or more things in order to identify similarities or differences between them
- DEFINITION: **IDEAS**
 - thoughts
- DEFINITION: **PERSPECTIVES**
 - a particular point of view or way of looking at something, often influenced by a person's beliefs, experiences, and context
- DEFINITION: **HOW THEY (AUTHOR'S TECHNIQUES) ARE CONVEYED**
 - which techniques the authors use
 - how/what the author's techniques make the reader
 - focus on
 - feel (emotionally)
 - think about





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LINGUISTIC, STRUCTURAL & RHETORICAL DEVICES

Memorise the **MAD FATHERS CROPS** mnemonic.

- **METAPHOR**
 - A method of describing something in a way that is not literally true but that helps explain an idea.
 - **EFFECTS**
 - Helps us see the world through the eyes of the speaker.
 - Gives us a new perspective of something.
 - Helps us visualise and understand an idea.
- **ALLITERATION**
 - Repetition of similar **SOUNDS** (not letters) close to each other, especially at the beginning of words
 - **EFFECTS**
 - Draws our attention to the meanings of the words used.
 - Reflects the sound of the scene.
 - Creates a sense of rhythm.
- **DIRECT ADDRESS**
 - Any occasion where the speaker addresses the reader directly, especially through the use of second-person pronouns, such as you and your
 - **EFFECTS**
 - Grabs the reader's attention.
 - Makes the text feel personalised.
 - Invites the reader to consider their own position on a topic.
- **FACTS***
 - The use of some information that is known or widely believed to be true.
 - **EFFECTS**
 - Strengthens an argument by basing it in reality.
 - Can make a speaker or writer more credible.
- **FORESHADOWING***
 - a literary device that writers utilise as a means to indicate or hint to readers something that is to follow or appear later in a story
 - **EFFECTS**
 - Creates suspense and dramatic tension.
 - Sets up emotional expectations for the reader/audience.
 - Helps the reader/audience make connections between different parts of the text/story





- **ASSONANCE**
 - The repetition of similar vowel sounds close to each other.
 - **EFFECTS**
 - Creates rhythm.
 - Ties words together.
 - Draws our attention to the meanings of the words used.
 - Can reflect ideas and emotions of the scene, characters, etc
- **TRIADIC STRUCTURE**
 - a series of three parallel words, phrases, or clause
 - **EFFECTS**
 - Creates a sense of completion.
 - Highlights/foregrounds topics, issues, ideas, etc for consideration.
 - Strengthens an argument.
- **HYERBOLE**
 - An overexaggerated claim or statement
 - **EFFECTS**
 - Emphasises an idea.
 - Emphasises the magnitude of something through exaggerated comparison.
 - Forces the reader/audience to consider an idea deeply
- **EMOTIVE LANGUAGE**
 - Specific words chosen to evoke emotions from the reader
 - **EFFECTS**
 - Manipulates the reader into seeing ideas from a negative, neutral or positive perspective.
 - Can cause the reader/audience to take action or argue against or for an idea.
 - Used to stir up particular emotions in the reader/audience.
- **RHETORICAL QUESTION**
 - A question with an obvious answer.
 - **EFFECTS**
 - Emphasises a point.
 - Draws the audience's attention to a point.
 - Forces the reader to think deeply about a point.
- **SIMILE**
 - A device in which compares two dissimilar objects or concepts using 'like' or 'as'.
 - **EFFECTS**
 - Highlights similar qualities between two different things.
 - Helps clarify an idea.
 - Helps us see the world through the eyes of the speaker





- **CONTRAST**
 - Putting opposites close together
 - **EFFECTS**
 - Highlights the differences between two things/people.
 - Highlights sources of conflict

- **REPETITION**
 - Intentionally using a word, phrase, symbol etc more than once for a specific effect.
 - **EFFECTS**
 - Makes words and, therefore, ideas more noticeable and memorable.
 - Creates rhythm.

- **ONOMATOPOEIA**
 - Using words which sound like the thing or action being described.
 - **EFFECTS**
 - Draws the reader to the sound of the scene.
 - Can characterise something in a particular way.
 - Creates a more 3-dimensional scene by triggering our sense of hearing.

- **PERSONIFICATION**
 - a common form of metaphor where human characteristics are attributed to nonhuman things
 - **EFFECTS**
 - Helps to clarify an idea.
 - Can bring the setting alive, as if it is character itself or has a mind of its own
 - Helps us see the world through the eyes of the speaker.

- **SIBILANCE**
 - A type of alliteration which focuses on repeating soft sounds, such as 's', 'sh', and 'z', also includes 'ch', 'th', 'x', 'f' and soft 'c'.
 - **EFFECTS**
 - Often used to create a sinister atmosphere, like the hissing of a snake
 - Often also used to create a pleasant atmosphere like that of a beach, echoing the sound of the wind, sea and waves
 - Often used to reflect the sound of storms and nature





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SUMMARY OF KEY SKILLS FOR EVALUATION

- **perceptive**
- **detailed**
- analysis of **effects of author's methods** on the reader





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BEFORE YOU START WRITING

- ensure you understand the requirements of the mark scheme
- read the text(s)
- identify 3 - 5 key themes
 - link your analysis to the themes to make your writing more perceptive
- identify the text's tone - check the toolkit for specific vocabulary about tone -> <https://www.sophicly.com/analysis-toolkit/>
 - positive
 - neutral
 - negative
 - This tells you the author's perspective of the themes they wrote about
- identify 2-3 language or structural techniques you can analyse with the following criteria:
 - perceptive
 - detailed
 - effects of the author's methods on the reader





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RECOMMENDED WRITING TECHNIQUE

Aim to write about **17** words per minute

FOCUS ON high-quality paragraph structure

- we recommend using the **TTECEA** structure

WHAT?	<ul style="list-style-type: none"> Topic sentence (point)
HOW?	<ul style="list-style-type: none"> Technical terminology Evidence (quote) + minor effect (illustrates, demonstrates, portrays, etc) Close analysis (zoom in perceptively)
WHY? (1/3rd of the paragraph)	<ul style="list-style-type: none"> Effects on the reader/audience (emotions, what does the author make us focus on, think about) Author's purpose* - not necessary for language

EXAMPLE TTECEA PARAGRAPH

In this passage, it is conceivable to interpret the storm as a mirror of Alex's personality or even as a metaphor for his emotional anguish at his mother's illness. For instance, Isabelle Allende seems to use a semantic field of violence in 'lashing... roaring... furious... pounding... tangled', which may be intended to represent Alex's unsettled mental state concerning his mother's ailment. Particularly, the verb 'lashing' may suggest to the reader that Alex desires to lash out in response to the emotional agony he is experiencing as a consequence of his mother's apparent impending demise. Similarly, the adjective 'furious' might indicate that it is not the ocean which is 'furious,' but rather Alex's inner emotion that the author is projecting onto the environment to assist the reader in comprehending his dire situation. Furthermore, the author's usage of semantic field ties back to the "black bird" at the opening of the extract, which we may argue symbolises his mother's death via the colour "black." As a result, when we consider all of these methods together, we can see Allende is aiming to evoke sympathy or possibly empathy from the reader, because we can all identify with the experience of losing a loved one.

- TOPIC SENTENCE ABOUT ONE OF THE TEXT'S THEMES

- TECHNICAL TERMINOLOGY

- TENTATIVE LANGUAGE

- TECHNICAL TERMINOLOGY + EFFECTS = PERCEPTIVENESS & DETAIL

- AUTHOR'S PURPOSE + DETAILED DEVELOPMENT OF EFFECTS + ALTERNATIVE VIEW = PERCEPTIVENESS & DETAIL





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ROUGH LIVE ANSWER

- Topic sentence
- Technical terminology
- Evidence
- Close analysis (perceptive)
- Effects on the reader
- Author's purpose*

Although in both texts, the characters appear to feel comfortable in their surroundings to some extent, it appears as though Beatrice in text 1 is a lot more comfortable with her surroundings, compared with Effie in text 2, who seems to start off in a more uncomfortable situation at the beginning and then progress to find more comfort later on.

Philippa Gregory's extract from 'Wideacre' begins with the first-person narrative perspective, which immediately indicates to the reader that we are going to be exploring the story from the internal perspective of the protagonist, Beatrice, which means that we get access to her thoughts and emotions. Another technique that stands out in the first sentence is the author's use of a simile in 'Wideacre opened ... like a magical page in a picture book' which, like the first-person narrative perspective, helps the reader view the world through Beatrice's eyes. Perhaps, by exploring her imagination as a child, the author also intends to make Beatrice relatable to the reader. Additionally, Gregory also combines the simile with alliteration, which draws our attention to the meanings of the words used, such as 'magical page' and 'picture book'. In particular, the phrases 'magical page' and 'picture book' appear childish in many ways, however, they complement the protagonist's age and express her innocence to the reader. The adjective magical, for example, also illustrates her imagination as she explores her family's land. Overall, these techniques combine to portray a child who is at complete ease with her surroundings, because she is able to express her joy comfortably. However, the extract from the novel, 'Sleep, Pale Sister', by Joanne Harris begins with more negative connotations than does Gregory's extract. To exemplify, the extract begins by telling us that 'Fanny's house was on Crook Street' and, thus, the author immediately draws the reader's attention to the word 'Crook' which conveys connotations of theft and much more negative associations, than the picturesque setting of Gregory's text. Additionally, like Gregory's story, Harris has written the text in the first-person, which means that everything we read is an expression of the protagonist's experiences; thus, the fact that she is able to pick out the name of the street illustrates that she is aware of her surroundings and suggests that, perhaps she is not comfortable with them. Moreover, the author's lexical choice of negativity, such as 'shabby-gentility... derelict... rags... ancient... toothy... and ... false' helps to depict Effie's feelings of discomfort in her surroundings, which may also evoke empathy from the reader.





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AQA-STYLE QUESTION (Q4) - 20 MARKS

This is an extract from the novel, 'Wideacre', by Philippa Gregory (published in 1987). It is set in the second half of the eighteenth century. Beatrice, who is a small child from a wealthy family, is riding on horseback with her father across her family's land. Wideacre Hall is the family's country house.

We turned to look back over the way we had come and the shape and the setting of Wideacre opened up to me, like a magical page in a picture book, seen for the first time.

Closest to us, and extending far below us, were the green sweet slopes of the downs, steep at the top, but easy as soft shoulders lower down. The gentle wind that always blows steady and strong along the top of the downs brought the smell of new grass and of ploughing. It flattened the grass in patches like seaweed tossing under currents of water, first one way, then another.

Where the ground grew steep and broken, the beech woods had taken hold and now I could look down on them, like a lark, and see the thick tops of the trees. The leaves were in their first emerald growth and chestnuts showed fat, mouth-watering buds. The silver birches shivered like streams of green light.

To our right lay the dozen cottages of Acre village, white-washed and snug. The vicarage, the church, the village green and the broad, spreading chestnut tree that dominates the heart of the village. Beyond them, in miniature size like crumpled boxes, were the shanties of the cottagers who claimed squatters' rights on the common land. Their little hovels, sometimes thatched with turf, sometimes only a roofed-in cart, were an eyesore even from here.

But to the west of Acre, like a yellow pearl on green velvet, amid tall, proud trees and moist, soft parkland, was Wideacre Hall.

My father slipped the reins from my fingers and the great head of his horse dipped suddenly to crop the short turf.

'It's a fine place,' he said to himself. 'I shouldn't think there's a finer in the whole of Sussex.'

'There isn't finer in the whole world,' I said.

QUESTION:

'In the text, the character feels comfortable in her surrounding.'

How far do you agree with this statement?

In your answer, you should:

- discuss the characters' experiences of comfort

17





- explain how far their experiences are presented as comfortable ones
- compare the ways the writers present the characters' feelings about their surroundings.





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AQA-STYLE ANSWER (Q4) - 20 MARKS

In this extract from Philippa Gregory's novel "Wideacre," the author uses a variety of language and structural techniques to present the protagonist, Beatrice, in a state of comfort. Through the use of sensory imagery, descriptive language, and Beatrice's own thoughts and feelings, Gregory creates a rich and immersive setting that evokes a sense of peace and contentment in the reader.

The extract begins with the first-person narrative perspective, thus immediately indicating that the reader is going to be exploring the story from the internal perspective of the protagonist, Beatrice, which means that we get access to her thoughts and emotions. Another technique that stands out in the first sentence is the author's use of a simile in 'Wideacre opened ... like a magical page in a picture book' which complements the first-person narrative perspective, by helping the reader view the world through Beatrice's eyes. Furthermore, the use of a simile creates a sense of familiarity and comfort for the reader. By comparing the setting to a picture book, Gregory taps into the reader's memories of childhood and the pleasure of discovering new worlds through the pages of a book. This creates a sense of nostalgia and warmth, which helps to draw the reader into the story and create a connection with Beatrice's experiences.

Another key technique used by the author is the use of sensory imagery. Throughout the passage, Gregory employs a range of sensory descriptions to convey the sights, sounds, and smells of the setting. For example, she uses sibilance and assonance in 'always blows steady and strong along the top of the downs', which creates a gentle rhythm with soft /s/ sounds that reflect the gentle and comfortable atmosphere, which are conveyed to the reader through Beatrice's first-person narrative perspective.

The structural techniques used in the passage also contribute to the sense of comfort and tranquility. The passage is structured as a leisurely, unhurried description of the setting, with each detail given its own space and time as Beatrice scans her surroundings and appreciates the beauty of each element. Therefore, because the story is told from the first-person narrative perspective, the author creates a sense of calm and peacefulness, allowing the reader to fully immerse themselves in the world that Gregory has created.

375 WORDS





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EDEXCEL-STYLE QUESTION (Q4) - 15 MARKS

This is an extract from the novel, 'Wideacre', by Philippa Gregory (published in 1987). It is set in the second half of the eighteenth century. Beatrice, who is a small child from a wealthy family, is riding on horseback with her father across her family's land. Wideacre Hall is the family's country house.

We turned to look back over the way we had come and the shape and the setting of Wideacre opened up to me, like a magical page in a picture book, seen for the first time.

Closest to us, and extending far below us, were the green sweet slopes of the downs, steep at the top, but easy as soft shoulders lower down. The gentle wind that always blows steady and strong along the top of the downs brought the smell of new grass and of ploughing. It flattened the grass in patches like seaweed tossing under currents of water, first one way, then another.

Where the ground grew steep and broken, the beech woods had taken hold and now I could look down on them, like a lark, and see the thick tops of the trees. The leaves were in their first emerald growth and chestnuts showed fat, mouth-watering buds. The silver birches shivered like streams of green light.

To our right lay the dozen cottages of Acre village, white-washed and snug. The vicarage, the church, the village green and the broad, spreading chestnut tree that dominates the heart of the village. Beyond them, in miniature size like crumpled boxes, were the shanties of the cottagers who claimed squatters' rights on the common land. Their little hovels, sometimes thatched with turf, sometimes only a roofed-in cart, were an eyesore even from here.

But to the west of Acre, like a yellow pearl on green velvet, amid tall, proud trees and moist, soft parkland, was Wideacre Hall.

My father slipped the reins from my fingers and the great head of his horse dipped suddenly to crop the short turf.

'It's a fine place,' he said to himself. 'I shouldn't think there's a finer in the whole of Sussex.'

'There isn't finer in the whole world,' I said.

QUESTION:

'In the text, the character feels comfortable in her surrounding.'

How far do you agree with this statement?

Support your views with detailed reference to the text.

20





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EDEXCEL-STYLE ANSWER (Q4) - 15 MARKS

In this extract from Philippa Gregory's novel "Wideacre," the author uses a variety of language and structural techniques to present the protagonist, Beatrice, in a state of comfort. Through the use of sensory imagery, descriptive language, and Beatrice's own thoughts and feelings, Gregory creates a rich and immersive setting that evokes a sense of peace and contentment in the reader.

The extract begins with the first-person narrative perspective, thus immediately indicating that the reader is going to be exploring the story from the internal perspective of the protagonist, Beatrice, which means that we get access to her thoughts and emotions. Another technique that stands out in the first sentence is the author's use of a simile in 'Wideacre opened ... like a magical page in a picture book' which complements the first-person narrative perspective, by helping the reader view the world through Beatrice's eyes. Furthermore, the use of a simile creates a sense of familiarity and comfort for the reader. By comparing the setting to a picture book, Gregory taps into the reader's memories of childhood and the pleasure of discovering new worlds through the pages of a book. This creates a sense of nostalgia and warmth, which helps to draw the reader into the story and create a connection with Beatrice's experiences.

Another key technique used by the author is the use of sensory imagery. Throughout the passage, Gregory employs a range of sensory descriptions to convey the sights, sounds, and smells of the setting. For example, she uses sibilance and assonance in 'always blows steady and strong along the top of the downs', which creates a gentle rhythm with soft /s/ sounds that reflect the gentle and comfortable atmosphere, which are conveyed to the reader through Beatrice's first-person narrative perspective.

292 WORDS





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EDUQAS-STYLE QUESTION (Q4) - 10 MARKS

This is an extract from the novel, 'Wideacre', by Philippa Gregory (published in 1987). It is set in the second half of the eighteenth century. Beatrice, who is a small child from a wealthy family, is riding on horseback with her father across her family's land. Wideacre Hall is the family's country house.

We turned to look back over the way we had come and the shape and the setting of Wideacre opened up to me, like a magical page in a picture book, seen for the first time.

Closest to us, and extending far below us, were the green sweet slopes of the downs, steep at the top, but easy as soft shoulders lower down. The gentle wind that always blows steady and strong along the top of the downs brought the smell of new grass and of ploughing. It flattened the grass in patches like seaweed tossing under currents of water, first one way, then another.

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My father slipped the reins from my fingers and the great head of his horse dipped suddenly to crop the short turf.

'It's a fine place,' he said to himself. 'I shouldn't think there's a finer in the whole of Sussex.'

'There isn't finer in the whole world,' I said.

QUESTION:

'In the text, the character feels comfortable in her surrounding.'

How far do you agree with this statement?

Support your views with detailed reference to the text.





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EDUQAS-STYLE ANSWER (Q4) - 10 MARKS

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232 WORDS





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OCR-STYLE QUESTION (Q4) - 18 MARKS

TEXT 1: *an extract from the novel, 'Wideacre', by Philippa Gregory (published in 1987). It is set in the second half of the eighteenth century. Beatrice, who is a small child from a wealthy family, is riding on horseback with her father across her family's land. Wideacre Hall is the family's country house.*

We turned to look back over the way we had come and the shape and the setting of Wideacre opened up to me, like a magical page in a picture book, seen for the first time.

Closest to us, and extending far below us, were the green sweet slopes of the downs, steep at the top, but easy as soft shoulders lower down. The gentle wind that always blows steady and strong along the top of the downs brought the smell of new grass and of ploughing. It flattened the grass in patches like seaweed tossing under currents of water, first one way, then another.

Where the ground grew steep and broken, the beech woods had taken hold and now I could look down on them, like a lark, and see the thick tops of the trees. The leaves were in their first emerald growth and chestnuts showed fat, mouth-watering buds. The silver birches shivered like streams of green light.

To our right lay the dozen cottages of Acre village, white-washed and snug. The vicarage, the church, the village green and the broad, spreading chestnut tree that dominates the heart of the village. Beyond them, in miniature size like crumpled boxes, were the shanties of the cottagers who claimed squatters' rights on the common land. Their little hovels, sometimes thatched with turf, sometimes only a roofed-in cart, were an eyesore even from here.

But to the west of Acre, like a yellow pearl on green velvet, amid tall, proud trees and moist, soft parkland, was Wideacre Hall.

My father slipped the reins from my fingers and the great head of his horse dipped suddenly to crop the short turf.

'It's a fine place,' he said to himself. 'I shouldn't think there's a finer in the whole of Sussex.'

'There isn't finer in the whole world,' I said.

TEXT 2: *an extract from the novel, 'Sleep, Pale Sister', by Joanne Harris (published in 1994). It is set in the Victorian period. Effie Chester is a newly married young woman who has fainted while out. She has been helped by a woman, Fanny, who has invited her into her house to recover.*

Fanny's house was on Crook Street, quite near the canal, at the intersection of four alleys which led out from the house like the points of a star. In that part of town there were a number of old houses once very fine and fashionable, now receding into shabby-gentility, some derelict, with the rags of ancient curtains hanging at the toothy mouths of their broken windows, others fresh painted and spotless as the false fronts of a theatre backdrop.





Fanny's house was larger than the rest, built of the same soot-grimed London stone, but respectably clean, with bright heavy curtains at the windows and pots of geraniums on all the sills. In that neighbourhood the house stood out. The door was painted green, with a bright brass knocker and, at the doorstep, sat an enormous striped ginger cat, which mewed when we approached.

'Come in, Alecto,' said Fanny to the cat, opening the door, and the big tabby rolled her boneless weight silently into the hall. 'Please....' Fanny gestured for me to follow. I was struck immediately by the scent; something like sandalwood and cinnamon and wood-smoke, a scent which seemed to come from the furniture and the walls all around us. Then there were the flowers, great vases of them, crimson, purple and gold, on stands in every corner. Tapestries in jewel colours hung on the walls and rich rugs covered the parquet floors.

It seemed to me that I had been magically transported to some Aladdin's cave. Fanny guided me through a passageway and past a great sweeping staircase into a cosy drawing-room where a fire had already been lit. Two more cats rested, Sphinx-like, before it.

QUESTION:

Question 4 is about **Text 1**, Wideacre, and **Text 2**, Sleep, Pale Sister.

In both texts characters feel comfortable in their surroundings.'

How far do you agree with this statement?

In your answer you should:

- discuss the characters' experiences of comfort
- explain how far their experiences are presented as comfortable ones
- compare the ways the writers present the characters' feelings about their surroundings.

Support your response with quotations from both texts.

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OCR-STYLE ANSWER (Q4) - 18 MARKS

In both extracts from 'Wideacre' by Philippa Gregory and 'Sleep, Pale Sister' by Joanne Harris, the characters experience a sense of comfort in their surroundings. While the sources and manifestations of this comfort differ, the authors employ language and structural techniques to convey the characters' feelings, creating an immersive experience for the reader.

In 'Wideacre,' the protagonist marvels at the beauty of the landscape surrounding Wideacre Hall. The comfort she feels emanates from the familiarity and pride she associates with the estate. This is evident in the simile "like a





magical page in a picture book, seen for the first time," which highlights the character's awe and sense of belonging. The description of the "green sweet slopes of the downs" and the "silver birches shivered like streams of green light" further emphasizes her comfort, as the vivid imagery allows the reader to share her appreciation of the setting.

Conversely, in 'Sleep, Pale Sister,' the protagonist finds comfort in the warmth and coziness of Fanny's house amid the derelict and shabby-genteel homes in the neighborhood. Her comfort stems from the contrast between the soot-grimed exterior and the luxurious interior, which she likens to "some Aladdin's cave." This simile conveys the enchantment and transportive effect of the house, as the character feels she has entered a different world.

Both authors utilize descriptive language to convey the characters' sense of comfort. In 'Wideacre,' Gregory employs vivid imagery, such as "the smell of new grass and ploughing" and "the beech woods had taken hold," enabling the reader to immerse themselves in the setting. In 'Sleep, Pale Sister,' Harris uses sensory language, creating an atmosphere of warmth and luxury with the scents of "sandalwood and cinnamon and wood-smoke" and the "flowers, great vases of them, crimson, purple, and gold." The sensory details invite the reader to vicariously experience the opulence and comfort felt by the protagonist.

Structurally, both authors use long sentences and detailed descriptions to allow the reader to fully engage with the imagery and appreciate the comfort the characters experience. In 'Wideacre,' the use of "first one way, then another" emphasizes the gentle and soothing nature of the wind, whereas, in 'Sleep, Pale Sister,' the "tapestries in jewel colors" and "rich rugs" evoke the luxurious atmosphere of Fanny's house.

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