



General Certificate of Education

English Language and Literature 6726 *Specification B*

NTB6 Critical Approaches

Mark Scheme

2006 examination – June series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Task 1 General comments

Although an overall mark is awarded for this task, examiners should remember the weighting given to the assessment objectives.

50% marks is awarded for:

AO2ii respond with **knowledge and understanding** of texts of different types and from different periods, exploring **relationships and comparisons** between them

50% marks is awarded for:

AO5 identify and consider the **ways attitudes and values** are created and conveyed in speech and writing

AO4 show understanding of the **ways contextual variation** and choices of **form, style** and **vocabulary** shape the meanings of texts

AO1 communicate **clearly** the knowledge, understanding and insights gained from the combination of literary and linguistic study, using **appropriate terminology**

1. Assess (**AO2**) the quality of response to the main task: ‘Compare the ways (topic) is presented.’

And (**AO5**) candidates’ ability to identify attitudes expressed – simple paraphrase ---- understanding of implied attitudes.

2. Note (**AO4**) references to context, including genre, purpose & audience – descriptive observations ---- support for comparisons re: presentation of topic.

And references to textual features – relevance, precision (**AO1**) and range of terms and concepts

Each mark band begins with an overall description of performance.

NB. Look for a ‘best-fit’. It is not necessary for candidates to hit all the band descriptors.

There may be inconsistent performance, often stronger on pre-release texts.

Assess the quality of response to unseen texts first and adjust upwards, e.g:

Very brief/weak treatment of unseen texts:	Band 2
Some interesting comparisons and analysis of chosen texts:	Band 4
Overall mark:	Band 3

Rubric infringements

The two unseen texts are compulsory and account for 50% of the marks.

No reference to **one** unseen text: overall mark minus $\frac{1}{4}$

No reference to **both** unseen texts: overall mark minus $\frac{1}{2}$

Indicate reason for adjustment to mark by:

The letters **RI** on top left hand side of first page of script

Your comments at the end of the script, eg:

‘*unseen poem omitted, so mark of 28 – 7 = 21*’

	Band 1 0 – 5 Rudimentary understanding and comparison – little evidence of Language/Literature study.	Band 2 6 – 13 Simple comparisons and understanding – attempts to summarise and states the obvious.	Band 3 14 – 23 Potentially interesting comparisons of ideas, but lacks development or clear support for claims.	Band 4 24 – 32 Some valid comparisons and understanding, providing some precise support.	Band 5 33 – 41 Explores and develops comparisons, with knowledge and understanding in <i>most</i> areas.	Band 6 42 – 50 A consistent response to all chosen texts, supporting perceptive claims by precise reference to text and context.
AO2 (topic) Shows understanding of presentation of topic.	Shows little understanding of ideas re: topic in texts.	Summarises obvious content re: topic.	Shows understanding of main ideas re: topic of roads and journeys.	Shows understanding of presentation of topic in texts.	Shows understanding of ways topic is presented in <i>most</i> texts chosen.	Shows understanding of ways topic is presented in <i>all</i> texts chosen.
A02 (comparison) Makes some interesting comparisons <i>between texts</i> .	Makes brief/general comments on each text in turn.	Makes a few simple, general comparisons.	Makes some potentially interesting comparisons between texts.	Makes some interesting comparisons between texts.	Establishes and develops interesting points of comparisons.	Establishes and develops interesting points of comparisons.
A05 (attitudes) Makes some response to implied attitudes.	Some misunderstanding of attitudes expressed.	Identifies overt attitudes only.	Understands attitudes expressed in general terms.	Makes some response to implied attitudes.	Explores ways attitudes are implied in <i>most</i> texts – weaker in one area.	Explores ways attitudes are implied in unseen and chosen texts.
A04 (context) Identifies some relevant aspects of context, genre, purpose or audience.	Little evidence of concepts re: context and genre.	Describes genre/context in simple terms.	Describes some aspects of genre and context.	Identifies some relevant aspects of genre and context.	Shows awareness of ways context and genre can shape meanings.	Supports claims by awareness of links between text and context.
A04 (text) Supports claims mainly by reference to vocabulary choice and semantics.	Little use of terminology for text analysis.	May identify and compare features of genre, rather than topic.	Potentially relevant quotes lack comment.	Support claims mainly by reference to vocabulary choice/semantics.	Goes beyond isolated words/phrases to make some comments on form and structure.	Analysis of a range of relevant features, including discourse, pragmatics or syntax.
A01 (expression) Generally clear expression using some appropriate terminology.	Muddled expression or very brief response.	Simple expression. (NB award top half of band for use of precise terminology in identifying features):	Impressionistic expression.	Generally clear expression, using some appropriate terminology.	Clear, articulate expression, using a range of precise terminology.	Clear, articulate expression, using precise terminology from Language and Literature study.

TASK 2

Explain the methods you chose to compare the texts, and show how useful these were in contributing to your understanding of and response to the texts.

	AO3ii
	Use and evaluate different literary and linguistic approaches to the study of written and spoken language, showing how these approaches inform their readings.
Band 6 18 - 20 Discusses own approach and methods	Provides thoughtful account of approaches and methods used in own analysis. Shows understanding of a variety of literary and linguistic approaches. Evaluates usefulness of own choice methods.
Band 5 14 – 17 Explains own methods used	Explains use of a range of methods. Indicates some purposeful reasons for own approach – which formed a starting point, were the most useful for particular texts, etc.
Band 4 10 – 13 Detailed account of methods used	Provides a more detailed account of methods used in Task 1. Refers to a range of literary and linguistic terms. Shows some choice of methods for different types of texts.
Band 3 7 – 9 Describes own use of a few aspects and features	Describes own method of comparing texts in Task 1. Refers to a limited range of terms re: context, genre and style. Little explanation of usefulness – ‘one size fits all’ approach to texts.
Band 2 4 – 6 Mentions a list of terms	Includes general reference to some literary and linguistic approaches, aspects or features. Lacks clear understanding of the terms mentioned. Little explanation or evidence that they were used in Task 1.
Band 1 0 – 3 Outlines basic procedure	Does not describe methods used in analysis of texts. May describe own process, e.g. reading, underlining, choosing texts. Or so brief that very little is said.

Indicative content

1. Compare the ways in which the topic of roads and journeys is presented.

In your answer you **must** refer in detail to Texts 8 and 9 and to at least **two** texts from the pre-release material.

In your answer you should:

- focus on how roads and journeys are presented
- make explicit comparisons between your chosen texts
- identify the attitudes and values expressed and implied
- support your claims by reference to relevant aspects of context and genre
- provide precise analysis of relevant language use.

AO2: Responses should focus on the ways roads and/or journeys are presented.

These points of **comparison** might be mentioned in introduction or between analysis of texts:

literal v metaphorical presentation of roads & journeys
informative/entertaining/persuasive presentation
serious significance v leisure
social & cultural context – UK/USA/Australia/Mecca
changes over time

AO5: The compulsory unseen texts provide contrasts in attitudes and values:

- educational/leisure project (Text 8 – transcript)
- pessimistic metaphor for journey of life (Text 9 – Mezzo Cammin)

These can be compared with (at least) two pre-release texts, eg:

- symbolic – confusion/inability to move (Text 1 – Waiting for Godot)
- understanding cultural significance (Text 2 – Walkabout)
- important religious pilgrimage (Text 3 – Hajj)
- political significance of rambling (Text 4 – The right to roam)
- personal ‘obsession’ with ordinary road (Text 5 – A272)
- arduous escape from a life of slavery (Text 6 – Long Road to Freedom)
- route to a better life for poor farmers (Text 7 – Grapes of Wrath)

AO1 & AO4: use of appropriate terminology & analysis of context, genre, form and style.

The following points on each text provide examples, but candidates should be rewarded for any valid point.

Unseen Transcript

AO2:

Presents a **real journey** as an **educational adventure** for students in **UK**.

Compare re: metaphors, more serious journeys, social/historical context etc.

AO5:

Walking the fells is presented as a physical **challenge** and a way of **enjoying nature**.

Testing yourself against nature is presented as a source of **inspiration** by the references to the poet,

Coleridge: diary shows '*delights and terrors of walking in the high fells*'.

The students express conventionally polite reactions and a stereotypical **gender divide**: the boys seem to relish the danger; the girls seem more interested in scenery and poetry.

Compare: re: pleasures/dangers of other journeys.

The context/genre of the transcript does not make it easy to read between the lines and discover underlying attitudes.

AO4:

Genre & context – transcript of an educational video, recorded and edited for an informative/persuasive purpose, so talk is not entirely spontaneous and natural. The students will feel constrained to make positive comments, aware that it is a permanent record for a wide audience.

Context - even in 1802, undertaking slightly hazardous journeys was often a leisure pursuit for privileged adventurers, as it is for these students today.

Text - relevant quotes may be developed by use of precise terminology below:

AO1:

Vocabulary choice

Semantic field – nature

Juxtaposition - '*delights v terrors*'

Colloquial vocabulary - boy's casual comment '*bit lary*' makes light of the dangers.

More **formal** - '*the views were absolutely superb*' suggests polite comment

Connotations – '*hated.. terrible... awful*' from girls v more positive.

Discourse & pragmatics

No inspiration from contact with nature or poetry is apparent in the students' language, even though the boy (who appears to be the 'leader' by **setting the agenda** at the beginning) acknowledges that '*the views were absolutely superb*'.

Positive reactions are expressed in **conventional** terms: '*really good ... great sense of achievement*'.

The girls emphasise the danger and hard work: '*terrible ... awful*', but each one (dutifully?) mentions the advantages, as well as the disadvantages.

The way Girl 2 phrases her comment dismisses the positives by finishing with an emphatic **negative**: '*I was glad once I got there but I hated it going up it was awful (laughs)*'.

The boys' comments re: reading Coleridge's poetry are phrased in **vague language**:

Boy 2: '*I can't say I've read any so probably will do so at some point I don't know.*'

The use of **fillers** and **hedges** in the usually articulate 'leader's' language **imply** his lack of conviction.

Boy 1: '*from now on I sort of (.) whenever Coleridge is mentioned I'll sort of think yeah I know a bit about him*'

Unseen poem: “Mezzo Cammin”

AO2:

Presents a journey as a **metaphor for life**, rather than referring to a literal/real road.

Compare re: literal/metaphorical presentation in chosen texts.

AO5:

His life/journey is presented in a **negative** way.

The poet is writing in middle age and feels **disappointed** about his life.

It is very **depressing**, as he sees a beautiful city (the youth he has lost, or never had.)

The rest of his life is a **struggle** - up hill towards death

Compare re: positive ---- negative attitudes presented in chosen texts.

AO4:

Genre – poetic genre so more imaginative/**expressive**

Context – despite **historical** context, poet’s depressing, pessimistic view of life and death lacks comfort of **religious faith** in afterlife.

Allusion to Dante’s title ‘*Inferno*’ suggests a terrible end to life; Longfellow’s poem also takes the reader on a journey towards ‘*Death*’, personified as a vengeful figure, rather than a merciful god from one of the world religions.

Text - relevant quotes may be developed by use of precise terminology below:

AO1:

Vocabulary choice

Semantic fields – time/journeys/feelings

Connotations – negative: ‘*blast*’ ... ‘*heights*’,
– positive: ‘*sights*...*vast*’ ... ‘*lights*’.

Imagery/pathetic fallacy of a ‘*cataract*’ and ‘*thundering*’- power and fear
- ‘*tower*’ and ‘*city*’ represent hopes and youth

Personification - capital letter for ‘*Death*’ and ‘*Past*’.

Rhyme – emphasises key words: negative words ‘*blast*’ and ‘*heights*’,
contrasted with the more positive words ‘*sights*’, ‘*lights*’ and ‘*vast*’.

Form and structure

Both poems begin with the **perspective** of middle age and immediately present a depressing view, e.g. the images of ‘*dark*’ and ‘*lost*’ in the ‘*Inferno*’.

The **sonnet** form of 14 lines uses the rhyme scheme to divide the poet’s portrayal of the journey into two main sections – an octet of 8 lines and a sestet of 6 lines.

The opening words of the poem emphasise the **symbolic** reference - **abstract nouns** ‘*half of my life*’ and ‘*years*’ combined with physical **verbs** of movement ‘*is gone*’ and ‘*slip from me*’.

The **octet** dwells on regrets for wasted opportunities in youth. The vocabulary is mainly abstract with negative connotations: ‘*indolence*... *fret*...*sorrow*’.

The **concrete** and positive image of ‘*some tower of song with lofty parapet*’ only describes what might have been – perhaps a reference to his own poetry?

Negative connotations of **abstract nouns** suggest the poet had problems in his youth: ‘*restless passions ... sorrow ... a care that almost killed*’.

The **sestet** begins with a look backwards and downwards to the ‘*Past*’, personified with the use of a capital letter. Although it is visualised as an appealing vision, it is faint and distant, using terms from a related semantic field: ‘*twilight dim*... *smoking* ... *soft* ... *gleaming*.’

Phonological features – rhyme/rhythm – emphasise effects & contrasts.

Text 1: *Waiting for Godot*

AO2:

Portrays two men/tramps just waiting on a **road somewhere** – it is not a specific road.

Compare ‘A272’, ‘*Grapes of Wrath*’, transcript, etc.

This road may also be **symbolic** of life, as there are no specific details.

Compare re: metaphorical/literal presentation.

AO5:

Characters convey a state of **indecision**: no sense of direction in their life.

They feel **trapped**, because they have to wait for Godot – unseen, powerful character.

This name is similar to ‘God’, so perhaps the play suggests a **lack of religious faith**,

They try to commit suicide; play ends on **negative** note.

Compare ‘Hajj’ or ‘Walkabout’ or ‘*Mezzo Cammin*’.

AO4:

Context/genre - drama set entirely on a bare spot on a road breaks expectations of the genre.

Biographical details about the writer, Beckett, and his other works suggest that he had no religious faith, nor any humanist conviction in the value of life.

Text - relevant quotes may be developed by use of precise terminology below:

AO1:

Vocabulary choice

Brief **question/answer** – conversation goes nowhere

Semantic fields – movement, distance

Negative **connotations** – death, punish, late

Religious connotations - ‘*And if he comes? We’ll be saved.*’

Juxtaposition - last line is ‘*Yes, let’s go.*’ Stage direction ‘*They do not move.*’

Form and structure

The **title** ‘*Waiting for Godot*’ emphasises the lack of action – two rather anonymous **characters**, perhaps representing any person, cannot move along the road to a destination, because they feel they must wait for someone unseen, but powerful.

Stage setting – road, tree, etc – acts as a **representation**/metonym.

Minimal **development of plot** or **characterisation** conveys a sense of pointlessness of the human journey.

The only **action** is the tramps’ incompetent attempt at suicide, taking up most of the act.

In performance, this could be portrayed as comic, like a **circus routine**.

The tree is a ‘*willow*’ - romantic **connotations**, but also inappropriate for hanging yourself.

Dialogue exaggerates some of the conventions of real-life conversations, emphasising their empty, trivial nature. The brief **exchanges** often follow a pattern of **adjacency pairs**: question plus answer, with little development.

Grice’s maxims (quantity & relevance) suggest something is implied by their flouting of **co-operative principles**. The two men block each other, perhaps because they have little to say or because they do not dare to say it explicitly.

Syntax - The use of **deictic** terms such as ‘*far away from here*’ and ‘*tomorrow*’ suggests that this could be any place or any time.

The language used is **negative**: ‘*too late... night ... Everything’s dead but the tree.*’

The characters often use **modal verbs**, expressing their obligation, and lack of possibility. ‘*...we have to come back ... I can’t go on....*’

Perhaps there are glimmers of hope in this portrayal of life's journey. The tramps have some feeling of comradeship. They do not usually **address** each other by name, so the use of a first/nickname – '*Didi?*' - towards the end of the play is significant.

Text 2: Walkabout

AO2:

Presents **importance** of **real journey** to Aboriginal people.

Their ‘religion’ is based on **ancestors** and the **natural world**.

Compare re: cultural context, or literal/metaphorical presentations of roads.

AO5:

Attitude – **positive** re: culture & **critical** of Western stereotypes.

Quote as summary: the word Walkabout ‘*has been coined*’ by English speakers and is used ‘*in a derogatory fashion*’.

Compare re: attitudes in other texts.

AO4:

Genre – informative text for younger readers, with persuasive slant.

Context – assumption of a lack of understanding by ‘outsiders’.

Text – relevant quotes may be developed by use of precise terminology below:

AO1:

Vocabulary choice

Semantic field – religion: ‘*sacred*’, ‘*ceremonies*’

– time: ‘*thousands upon thousands of years*’, ‘*ancestral beings*’

– nature: ‘*stars*’, ‘*sun*’, ‘*universe*’

Positive **connotations** – ‘*enacting the great journeys*’

Juxtaposition – ‘*aimless wandering*’ v ‘*have never been aimless wanderers*’

Form and structure

Although generally formal, the style is **simple/colloquial** in places – ‘*In fact*’ – suggesting the writer’s passionate involvement.

Compound word – ‘*Walkabout*’ is informal with frivolous connotations.

Compare use of an original term ‘*hajj*’.

Modal verbs/phrases – suggest the obligation: ‘*must make*’, ‘*when conditions permit*’.

Determiner – ‘*their land*’ is significant in the social/historical context, where aboriginal (the term means ‘original’) people have been dispossessed of rights and land.

Balanced structure – the final sentence provides a rhetorical flourish: ‘*As all the universe was in motion, so were the Aboriginal people*’.

Text 3: Hajj

A02:

Conveys factual **information** for people interested in other religions.

Compare re: imaginative/persuasive texts.

Presents a **particular, real journey** to Mecca.

Compare re: metaphorical roads in ‘*Mezzo Cammin*’, etc, or context.

A05:

Shows the **religious importance** of Hajj for Muslims.

Compare re: leisure pursuit in transcript, or cultural significance in texts.

Presentation seems unbiased/**respectful**/important/serious.

Although **overtly factual**, some attitudes and values are expressed.

A04:

Genre – encyclopaedia entry, so presents detailed information briefly.

Context – need for understanding in multi-cultural society.

Text – relevant quotes may be developed by use of precise terminology below:

A01:

Vocabulary choice

Semantic field – ‘*pilgrimage ... rites ... etc*’ (religious significance)

Precise **dates/distances/proper nouns** (factual informative purpose)

Specialist vocabulary explained in brackets (general audience)

Formal vocabulary – ‘*dons the ihram garments*’ (serious tone)

Form and structure

Discourse/text structure – repetition of topic-related words: ‘*hajj*’, ‘*pilgrimage*’, ‘*pilgrim*’, ‘*ritual*’, ‘*rite*’, ‘*walks*’, ‘*runs*’, ‘*visit*’ makes the informative text **cohesive**.

Syntax - **complex** sentence structure conveys a detached, respectful attitude.

Impersonal address – use of **3rd person**: ‘*A person may perform*’

Passive voice - ‘*the stringent formal itinerary is not strictly adhered to by the mass of pilgrims*’

Modal/categorical lexis - ‘*every ... must make at least once ... incumbent on every Muslim*’ explicitly emphasises importance of Hajj for Muslims

Pronoun (generic) - ‘*he*’ suggests/assumes pilgrims are male, despite the initial statements ‘*of either sex*’, ‘*him or her*’.

Text 5: A272 *An Ode to a Road*

AO2:

Presents a **particular road** in England as simply fun/**interesting**

Compare re: context, metaphors, serious significance, etc.

AO5:

The blurb writer emphasises the **attractive** features of the book.

The writer presents the road as **fascinating** part of England.

Unusual/**humorous** use of poetic term '*ode*' about an ordinary road.

Most people would not think about the A272 as anything more than a route to drive along.

Compare leisure pursuit in transcript or importance of access in 'The right to roam'

AO4:

Genre - light-hearted **publicity**/promotion of travel/guide book

Context - the writer of the book is a **Dutchman**, so can see England as more interesting.

- '*obsession*' and '*never before fully explored*'. (quotes as summary)

Audience - this may be an 'armchair' book '*for anyone who loves exploring England, either on the road or from home*'.

Text - relevant quotes may be developed by use of precise terminology below:

AO1:

Vocabulary choice

Style – general comments re: positive, persuasive language, e.g:

Positive **connotations** - '*beautiful ... extraordinary ... unique*'.

Semantic field – English place names, etc

Metaphors – idea of journeys used to describe the book and the readers' reactions: '*wind their way ... surprises ... treats*'.

Form and structure

Discourse – **viewpoint** of the 'harmless eccentric', trying to reclaim A272 from anonymity.

Contrast – contemporary Western culture, where roads have numbers, not names, and are simply for driving along as fast as possible on route from a to b.

Implied attitudes – appeal to national pride: writer of the book is a Dutchman, promotes this road as '*the epitome of England*'.

Style – title is a witty play on words: incongruous **rhyming** of '*ode*' with '*road*'.

- the name '*Home Counties*' **juxtaposed** with '*heartland*' suggests the provincial and comforting nature of the place (though not a geographically accurate description).

Syntax - list of **verbs** '*exploring, probing, commenting, meeting*' conveys his enthusiasm.

Text 6: ‘the Long Road to Freedom...’

AO2:

Presents a **real** journey

Compare metaphorical roads in ‘*Mezzo Cammin*’ or ‘*Godot*’.
of great **historical significance** for black Americans.

Compare with ‘*Grapes of Wrath*’ or contrast ‘leisure’ texts.

AO5:

The writer wants people to remember this journey and its **importance**.

Shows how **difficult** the journey would have been: ‘*snarling dogs... mosquitos*’.

The writer also **criticises** the US government.

Compare re: persuasive texts, leisure pursuits etc.

AO4:

Genre – The article is clearly persuasive/political, given its context

Context – published recently on a US government website devoted to black history.

In those days, slavery was still legal in the South of USA - shocking for modern readers.

Text – relevant quotes may be developed by use of precise terminology below:

AO1:

Vocabulary choice

Semantic fields – slavery, escape, etc

Formal language & precise facts and figures (serious, informative purpose)

Descriptive **adjectives** (entertaining story)

Colloquial language (more personal/readable)

Emotive **connotations** (emphasise persuasive purpose)

Form and structure

Style – combination of formal/colloquial, e.g. the final words ‘*You can only understand history so much from reading a book ... That’s why I’m doing this.*’ This sums up the writer’s purpose and conveys his anger.

Discourse – the **narrative** style, rather than conventional journalism, conveys the journey in vivid way with more impact on readers than a factual, historical account.

Point of view/**perspective** – of an individual re-tracing the steps also makes it more personal, so that readers can empathise with the experience of slaves.

The description includes specific details to emphasise his exhaustion: ‘*he’s saying between runner’s gasps*’.

Syntax - **Present tense** makes the account immediate: ‘*Anthony Cohen is on the run.*’ It is written as if the writer is following him, reporting the action as if in a documentary film.

Complex sentence structures, **3rd person**, ‘jargon’, convey significance of historical details.

Contrasting **short sentences**, using absolute terms: ‘*They had no choice.... They were absolutely alone*’ convey the plight of slaves.

Metaphors – the title uses the image of a ‘road’, ‘traveling’ and ‘step’ to convey an abstract journey - the struggle for freedom from racism.

The emotive use of ‘long’ and ‘one step at a time’ conveys the slow progress made so far, as does the **continuous verb** form ‘traveling’.

The article/story plunges in without any introduction, **foregrounding** a forbidding scene with the **adverbial** phrase: ‘*Through a dark midnight drizzle.*’

Text 7: *The Grapes of Wrath*

A02:

This text refers to a **real road** in USA crossing from the East to West coast.

It presents the **importance** of this **escape** route for poor farmers hoping to find a chance of survival in the more fertile lands of California.

Compare re: metaphors/context of other texts.

A05:

The novelist evokes **sympathy** for the **unfair** plight of poor people.

Presents journey as **heroic struggle**.

Compare political persuasive texts or contrast leisure texts.

A04:

Genre – **fictional** narrative based on **political** situation: entertain & persuade.

Context – at the time the novel is set, this US journey was an **important** route.

May include some biographical details re: writer, Steinbeck.

Text –relevant quotes may be developed by use of precise terminology below:

A01:

Vocabulary choice

Repetition – list of place names and road numbers (emphasise the length of journey)

Semantic fields - ‘land.. mountains...desert... valley’ (nature)

Contrast re: state of vehicles: ‘ancient...leaky...loose...old jalopy’

Connotations - ‘grey...terrible...twisting...howl...black...no richness’ (hardship)

Contrast with: ‘shimmers...beautiful...orchards and vineyards’

Colloquial/non-standard vocabulary for voice of people: ‘son-of-a-bitch...outa’

Elision: ‘getting’...goin’ ...Le’s’ (emphasise poor status)

Form and structure

Discourse – the narrative focuses on the road at first, but emphasises its **symbolism**/significance for people as ‘the main migrant road’.

Road is portrayed in contrasting **images** – concrete path or river (water they lack).

Binary opposition also between harsh nature around them: ‘desert... mountains... winds’ and the chosen land: ‘valley...orchards...vineyards’

Syntax – complex sentences and repetitive listing (place names) in **compound** sentences emphasise its length and power.

Prepositions – ‘across..up..down..over...’ emphasise the movement of the people/journey.