

**Oxford Cambridge and RSA Examinations**



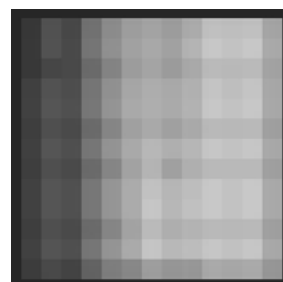
**ADVANCED GCE  
ADVANCED SUBSIDIARY GCE**

**A2 7829  
AS 3829**

# **ENGLISH LANGUAGE AND LITERATURE**

**COMBINED MARK SCHEME  
AND REPORT FOR THE UNITS  
JANUARY 2005**

**AS/A2**



3829/7829/MS/R/05J

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All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

The report on the Examination provides information on the performance of candidates which it is hoped will be useful to teachers in their preparation of candidates for future examinations. It is intended to be constructive and informative and to promote better understanding of the syllabus content, of the operation of the scheme of assessment and of the application of assessment criteria.

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Advanced GCE English Language and Literature (7829)

Advanced Subsidiary GCE English Language and Literature (3829)

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RECOGNISING ACHIEVEMENT

Mark Scheme 2714  
January 2005

**INSTRUCTIONS ON MARKING SCRIPTS**

*All page references relate to the Instructions to Examiner booklet (revised September 2004)*

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

**1 Before the standardisation meeting**

Before the standardisation meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out in pencil in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

**2 After the standardisation meeting**

- a) Scripts must be marked in red, including those initially marked in pencil for the standardisation meeting.
- b) All scripts must be marked in accordance with the version of the final mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

**Annotation consists of:**

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

**d) Recording of marking: the scripts**

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.

*(Section 8a – d, page 7)*

**e) Handling of unexpected answers**

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

*(Section 6a, bullet point 5, page 6)*

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

*(Appendix 5, para 19, page 25)*

**Mark Scheme Guidance**

The mark scheme for this, as for all units, is derived from, and must be read in conjunction with, the **generic mark band descriptions** published at Section 3.1.1 in the Specification document. Reference must also be made to the **band descriptions for Written Communication**, published at Section 3.3.1 in the Specification document.

The mark scheme provides unit-specific notes of guidance and question-specific band descriptions for each relevant Assessment Objective indicating both skills and likely content. Marking must be based on assessment of performance against each relevant Assessment Objective.

**This paper targets AO1, AO2i, AO3i and AO5.**

Written Communication must be assessed under Assessment Objective 1.

**1 Rubric**

Answer Question 1.

**2 Assessment Objectives**

AO1	communicate clearly the knowledge, understanding and insights gained from the combined study of literary and linguistic study, using appropriate terminology and accurate written expression
AO2i	in responding to literary and non-literary texts, distinguish, describe and interpret variation in meaning and form
AO3i	respond to and analyse texts, using literary and linguistic concepts and approaches
AO5	identify and consider the ways attitudes and values are created and conveyed in speech and writing
AO6	demonstrate expertise and accuracy in writing for a variety of specific purposes and audiences, drawing on knowledge of literary texts and features of language to explain and comment on the choices made

(i) For this Unit, the % weighting of marks to assessment objectives is as follows:

**AO1: 5    AO2i: 10    AO3i: 5    AO5: 10**

**Total: 30% of AS level, 15% of A2.**

(ii) Question 1 assesses AO1, AO2i, AO3i and AO5.

**3 Awarding Marks**

(i) Question 1 is worth 60 marks.

(ii) **A single overall mark** out of 60 must be awarded, as follows:

- Refer to the question-specific mark scheme in (5), below, for descriptions of levels of skill and likely content;
- Using 'best fit', locate the answer in the appropriate mark band;



- Bearing in mind the weighting of the key AOs (see above), place the answer within the band and award the appropriate mark out of 60. The mark range within each band is divided as follows:

[ ]	=	<b><u>THRESHOLD</u></b>	<b>Right on the borderline of this band and the one below.</b>
✓	=	<b><u>LOW</u></b>	<b>Just enough achievement on balance for this band.</b>
✓✓	=	<b><u>SECURE</u></b>	<b>Clear strengths with slight limitations.</b>
✓✓✓	=	<b><u>HIGH</u></b>	<b>Very fully meets the criteria for this band.</b>

Please mark **POSITIVELY**. Use the lowest mark in the band **ONLY** if the answer is borderline/doubtful.

Please use the **FULL RANGE** of marks, particularly at the top and bottom ends of the mark range.

**(iii)** When the complete script has been marked:

- If necessary, follow the instructions concerning rubric infringements;
- Add together the marks for the two answers, to arrive at the total mark for the script;
- Cross-check this mark against the generic mark band descriptions – does the overall mark fairly reflect the achievement demonstrated in the script? Review the marking of individual questions, if necessary;
- Check the band descriptions for Written Communication. If performance in this aspect falls into a band which differs significantly from that of the script as a whole, review the total mark in the light of this judgement.

#### **4 Rubric Infringement**

Candidates may infringe the rubric in one of the following ways:

- Not answering Question 1.**

If a candidate's script fits the above description, no marks for the Unit may be awarded.

#### **5 Question-specific mark scheme**

The following guidance is intended to indicate aspects that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; Examiners must be careful to reward original but well-focused answers and implicit as well as explicit response to questions.

<b>Qn. No.</b>	<b>Max. Marks</b>	<p><b>Passage A</b> is an extract from a short story <i>On Saturday Afternoon</i> (1959) by Alan Sillitoe. In it the character describes how a neighbour has tried to take his own life and how a policeman reacts to the such action.</p> <p><b>Passage B</b> is a transcription from an American television documentary. In it a policeman tries to make contact with a man (Jerry) who has shut himself away from his family and is thought to be a danger or at risk.</p> <p><b>Compare Passage A and Passage B</b> paying particular attention to</p> <ul style="list-style-type: none"> <li>• how vocabulary and expression help to convey attitudes</li> <li>• the differences between fictional and natural speech in these extracts.</li> </ul>
1	60	

**Notes on the task**

Through close analysis candidates should show knowledge and understanding of how the combined study of literary and linguistic approaches can offer insights into both texts (AO1); they should be able to describe and interpret variations in meaning and form (such as the ways in which the lexis and rhythms of natural spoken language differ from constructed and shaped dialogue and how these affect interpretations of topics and characters) (AO2i); they should be able to respond to and analyse texts using literary and linguistic concepts and approaches (such as the different ways in which a narrative voice may shape and select language and dialect for particular purposes) (AO3i); they should be able to identify and consider the ways in which attitudes and values are created and conveyed in speech and writing (such as comparative registers) (AO5).

Band	Marks	DESCRIPTOR
1	48 - 60	<p><b>Answers that show depth and insight</b> and which should:</p> <ul style="list-style-type: none"> <li>• A discriminating and sophisticated understanding of and insights into the linguistic and literary features of each text (such as their use of vocabulary and grammar) supported by the use of highly appropriate terminology and accurate expression (AO1).</li> <li>• An informed awareness of the differences between the texts (for example, the differences between spontaneous speech and mediated and constructed dialogue) (AO2i).</li> <li>• An informed response and analysis to texts using literary and linguistic concepts and approaches (such as specific ways in which narrative voice may shape and select language and dialect for particular purposes) (AO3i).</li> <li>• A high appreciation of how differences in vocabulary and expression in the texts (for example, pauses, deliberation, accent, dialect) convey attitudes and values (AO5).</li> </ul>

2	<b>Answers that are proficient and well focused</b> and which should:	
	42 - 47	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 3.</li> <li>• Begin to show evidence of achievement against the criteria for Band 1.</li> </ul>
3	<b>Answers that show a competent level of understanding</b> and which should:	
		<ul style="list-style-type: none"> <li>• A clear understanding of and insights into the linguistic and literary features of each text (with some awareness of comparative matters of vocabulary and style) using terminology appropriately and clearly written expression (AO1).</li> <li>• A measured awareness of the differences between the texts (for example, an awareness of some of the devices used to construct fictional dialogue) (AO2i).</li> <li>• A clear response and analysis to texts using literary and linguistic concepts and approaches (such as some of the ways in which a narrative voice may shape and select language and dialect for particular purpose) (AO3i).</li> <li>• A sound appreciation of how differences in vocabulary and expression (for example, pauses and deliberations in the transcript compared to the accents of the fictional dialogue) convey attitudes and values (AO5).</li> </ul>
4	<b>Answers that are basically sound but sometimes uneven</b> and which should:	
	30 - 35	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5.</li> <li>• Begin to show evidence of achievement against the criteria for Band 3.</li> </ul>
5i	<b>Answers that are barely adequate as a response to the task set</b> and which should:	
	24 - 29	<ul style="list-style-type: none"> <li>• A basic understanding of and insights into the linguistic and literary features of the texts (with some basic grasp of comparative matters of vocabulary and style) supported by the use of some terminology and generally clearly written expression (AO1).</li> <li>• Some awareness of the differences between the texts (for example, an awareness of some of the devices used to construct fictional dialogue) (AO2i).</li> <li>• Some response and analysis to texts using literary and linguistic concepts and approaches (such as a few ways in which narrative voice may shape and select language and dialect for particular purposes) (AO3i).</li> <li>• Limited appreciation of how differences in vocabulary and convey attitudes and value (AO5).</li> </ul>

<b>5ii</b>	<b>Answers that are, on balance, not adequate to the task set</b> but which:	
	18 - 23	<ul style="list-style-type: none"> <li>• <i>Show occasional evidence of achievement against the criteria for Band 5i.</i></li> </ul>

<b>U</b>	<b>Answers which do not reach the standard defined for Band 5</b> because they:	
	0 - 17	<ul style="list-style-type: none"> <li>• <i>Do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) AND/OR</i></li> <li>• <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i></li> <li>• <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i></li> </ul>

**Band descriptions: Written Communication**

Written communication (AO1) is assessed according to the following descriptions of performance:

**Band 1**

Candidates must show evidence of:

- sustained use of writing that is entirely appropriate to purpose and capable of expressing complex ideas and arguments;
- sustained ability to organise relevant material (including quotations and other references) clearly and coherently;
- appropriate and (at A2) sophisticated use of appropriate linguistic and literary critical terminology and vocabulary;
- highly accurate and fluent writing, demonstrating a high level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

**Band 3**

Candidates must show evidence of:

- sustained use of writing that is nearly always appropriate to purpose and generally capable of expressing complex ideas and arguments;
- competent ability to organise relevant material (including quotations and other references) clearly and coherently;
- usually appropriate and (at A2) reasonably sophisticated use of appropriate linguistic and literary critical terminology and vocabulary;
- accurate and generally fluent writing, demonstrating a good level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

**Band 5**

Candidates must show evidence of:

- writing that is usually appropriate to purpose and generally capable of expressing some more complex ideas and arguments;
- an ability to organise relevant material (including quotations and other references) adequately;
- fairly appropriate use of appropriate linguistic and literary critical terminology and vocabulary;
- fairly accurate and generally fluent writing, demonstrating an adequate level of accuracy in spelling, punctuation and grammar to ensure that meaning is clear and convincing.





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RECOGNISING ACHIEVEMENT

Mark Scheme 2715  
January 2005

## INSTRUCTIONS ON MARKING SCRIPTS

*All page references relate to the Instructions to Examiner booklet (revised September 2004)*

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

### 1 Before the standardisation meeting

Before the standardisation meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out in pencil in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

### 2 After the standardisation meeting

a) Scripts must be marked in red, including those initially marked in pencil for the standardisation meeting.

b) All scripts must be marked in accordance with the version of the final mark scheme agreed at the standardisation meeting.

#### c) Annotation of scripts

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

#### Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.



**d) Recording of marking: the scripts**

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.

*(Section 8a – d, page 7)*

**e) Handling of unexpected answers**

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

*(Section 6a, bullet point 5, page 6)*

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

*(Appendix 5, para 19, page 25)*

## Mark Scheme Guidance

### Introduction

- This guidance complements the unit-specific notes given in the **mark scheme** which follows. The mark scheme for this, as for all units, is **derived** from, and must be read in conjunction with, the **generic mark band descriptions**.
- Reference must also be made to the **band descriptions for Written Communication**.
- The mark scheme provides unit-specific notes of guidance and question-specific band descriptions for each relevant Assessment Objective indicating both skills and likely content. Marking must be based on assessment of performance against each relevant Assessment Objective.
- **Both Section A and Section B target AO1, AO3i, AO4 and AO5.**
- Written Communication must be assessed under Assessment Objective 1.
- Further exemplification and amplification of the standard to be applied is given at the Standardisation Meeting.

The sections that follow deal with:

- |   |                       |
|---|-----------------------|
| 1 | Rubric                |
| 2 | Assessment Objectives |
| 3 | Awarding Marks        |
| 4 | Rubric Infringement   |

### 1 Rubric

Candidates must answer one question from Section A and one from Section B.

Candidates must answer on at least one starred (\*) text, i.e. a text written before 1900.

### 2 Assessment Objectives

<b>AO1</b>	communicate clearly the knowledge, understanding and insights gained from the combination of literary and linguistic study, using appropriate terminology and accurate written expression
<b>AO3i</b>	respond to and analyse texts, using literary and linguistic concepts and approaches
<b>AO4</b>	show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts
<b>AO5</b>	identify and consider the ways in which attitudes and values are conveyed in speech and writing

- (i) For this Unit, the weighting of marks to assessment objectives is as follows:

**AO1: 5    AO3i: 15    AO4: 15    AO5: 5**

Total: 40% of AS level, 20% of A2 .

- (ii) All Assessment Objectives are assessed in both Section A and Section B; AO3i and AO4 are the dominant Objectives.

### 3 Awarding Marks

- (i) Each question is worth 30 marks.

- (ii) For each answer, a single overall mark out of 30 must be awarded, as follows:

- Refer to the question-specific markschemes which follow for descriptions of levels of skill and likely content;
- Using 'best fit', locate the answer in the appropriate mark band;
- Bearing in mind the weighting of the key AOs (see above), place the answer within the band and award the appropriate mark out of 30

Please mark positively. Use the lowest mark in the band only if the answer is borderline/doubtful.

Please use the full range of marks, particularly at the top and bottom ends of the mark range.

- (iii) When the complete script has been marked:

- If necessary, follow the instructions concerning rubric infringements;
- Add together the marks for the two answers, to arrive at the total mark for the script;
- Cross-check this mark against the generic markband descriptions – does the overall mark fairly reflect the achievement demonstrated in the script? Review the marking of individual questions, if necessary;
- Check the band descriptions for Written Communication. If performance in this aspect falls into a band which differs significantly from that of the script as a whole, review the total mark in the light of this judgement.

#### 4 Rubric Infringement

Candidates may infringe the rubric in one of the following ways:

- **Answering only one question (ie no answer in one of the sections)**

If a candidate's script fits the above description no more than 30 marks (ie the maximum for a single answer) may be awarded for this Unit.

- **Answering more than two questions.**

If a candidate has written three or four answers, all should be marked, and the lower of the two marks for any given Section should be discounted.

- **Not answering a 'starred' question**

If a candidate's script fits the above description no more than 30 marks (ie the maximum for a single answer) may be awarded for this Unit. Mark both answers and discount the lower of the two marks.

<b>Qn. No.</b>	<b>Max. Marks</b>	<b>Geoffrey Chaucer: <i>The Nun's Priest's Tale</i>*</b>
1	30	<p>With careful attention to the language and style of the following passage, discuss ways in which Chaucer presents a character's strong views here and elsewhere in the <i>Tale</i>.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at lexis and sentence structure</li> <li>• discuss ways in which Pertelote presents her arguments here refer to at least one other passage in which strong views are expressed.</li> </ul>

**Notes on the task**

Applying knowledge of literary and linguistic study in a clear way (AO1), candidates should offer a detailed analysis of how strong views are being presented in the passage (AO3i), relating this to the Tale as a whole (AO4) and considering ways in which attitudes and values are conveyed (AO5).

Band	Marks	DESCRIPTOR
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<b>Answers that show depth and insight:</b>		
<b>1</b>	30	<ul style="list-style-type: none"> <li>• Lucid expression, with confident use of English in a relevant and well-organised way (AO1).</li> <li>• Articulate response to and analysis of linguistic (e.g. exclamatory and interrogative sentences; list of emphatic negatives in lines 8-10) and literary (e.g. alliteration and assonance to intensify the elements of the dream – rede lemes/ beestes/ blake beres/ boles blake) devices used in the presentation of Pertelote's strong views (AO3i).</li> <li>• Well informed reference to at least one other relevant passage from the rest of the Tale in discussing Chaucer's presentation of a character's views, referring to techniques such as variety of diction and register and poetic style (e.g. Chauntecleer's stories, and his citing of authorities) (AO4)</li> <li>• Good awareness of ways (e.g. Pertelote's confident assertion of what women "alle desiren") in which attitudes and values are conveyed (AO5).</li> </ul>
	29	
	28	
	27	
	26	
	25	
	24	

<b>Answers that are proficient and well focused and which should:</b>		
<b>2</b>	23	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 3.</li> <li>• Begin to show evidence of achievement against the criteria for Band 1.</li> </ul>
	22	
	21	

<b>3</b>	<b>Answers that show a competent level of understanding:</b>	
	20 19 18	<ul style="list-style-type: none"> <li>• Clear expression in a coherent answer (AO1).</li> <li>• Competent understanding of the ways in which Chaucer presents strong views here through linguistic (e.g. Pertelote's confident – "certes" – and lengthy assertion about the source of the dream in lines 19-21) and literary (e.g. the anthropomorphism of "Have ye no mannes herte and han a berd?") devices. (AO3i)</li> <li>• Competent reference to at least one other passage from the Tale in discussing Chaucer's varying presentation of a character's views ( e.g. Chauntecleer's summary dismissal of laxatives!) (AO4)</li> <li>• Competent awareness of ways (e.g. the irony of line 32) in which attitudes and values are conveyed (AO5).</li> </ul>
<b>4</b>	<b>Answers that are basically sound but sometimes uneven and which should:</b>	
	17 16 15	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5.</li> <li>• Begin to show evidence of achievement against the criteria for Band 3.</li> </ul>
<b>5i</b>	<b>Answers that are barely adequate as a response to the task set:</b>	
	14 13 12	<ul style="list-style-type: none"> <li>• Basic but adequately expressed understanding of the text (AO1).</li> <li>• Some reference to how linguistic and literary techniques are being used (e.g. rhetorical questions; vocabulary of, and knowledge of, the Humours) to present views (AO3i)</li> <li>• Some awareness of how a character's views are presented in other parts of the Tale, although this may be partial or implicit and may tend to rely on character and narrative. (AO4)</li> <li>• Some limited sense of how attitudes and values are conveyed (AO5).</li> </ul>
<b>5ii</b>	<b>Answers that are, on balance, not adequate to the task set but which:</b>	
	11 10 9	<ul style="list-style-type: none"> <li>• Show occasional evidence of achievement against the criteria for Band 5i.</li> </ul>

<b>Answers which do not reach the standard defined for Band 5</b> because they:		
<b>U</b>	8, 7, 6	<ul style="list-style-type: none"><li>• Do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) AND/OR</li><li>• Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</li><li>• Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</li></ul>
	5, 4, 3, 2, 1	

<b>Qn. No.</b>	<b>Max. Marks</b>	<b>Geoffrey Chaucer: <i>The Miller's Tale</i>*</b>
<b>2</b>	<b>30</b>	<p>Discuss ways in which Chaucer presents John the carpenter and Nicholas the clerk in the following passage and elsewhere in the <i>Tale</i>.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at diction and sentence structure</li> <li>• discuss how Chaucer creates character through speech</li> <li>• refer to at least one other passage featuring either character.</li> </ul>

**Notes on the task**

Applying knowledge of literary and linguistic study in a clear way (AO1), candidates should offer a detailed analysis of how the carpenter and the clerk are being presented in the passage (AO3i), relating this to the *Tale* as a whole (AO4) and considering ways in which attitudes and values are conveyed (AO5).

<b>Band</b>	<b>Marks</b>	<b>DESCRIPTOR</b>
<b>1</b>	<b><i>Answers that show depth and insight:</i></b>	
	30	<ul style="list-style-type: none"> <li>• Lucid expression, with confident use of English in a relevant and well-organised way (AO1).</li> <li>• Articulate response to and analysis of linguistic (e.g. John's natural tendency to exclamatory and interrogative utterance) and literary (e.g. the irony of line 21, and the rhyming juxtaposition of "wood" with "hooly blood" in the next line) devices used in the presentation of the carpenter and the clerk here (AO3i).</li> <li>• Well informed reference to at least one other relevant passage from the rest of the <i>Tale</i> in discussing Chaucer's presentation of John and/or Nicholas, referring to techniques such as variety of diction and register and poetic style (e.g. John's mixture of the practical and the religious in his response to Nicholas's apparent despair in the previous passage: lines 366-378) (AO4)</li> <li>• Good awareness of ways (e.g. John's use of "we" in reference to "men that swynke") in which attitudes and values are conveyed (AO5).</li> </ul>
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<b>2</b>	<b><i>Answers that are proficient and well focused</i></b> and which should:	
	23	<ul style="list-style-type: none"> <li>• <i>Fully meet the criteria for Band 3.</i></li> <li>• <i>Begin to show evidence of achievement against the criteria for Band 1.</i></li> </ul>
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<b>3</b>	<b>Answers that show a competent level of understanding:</b>	
	20 19 18	<ul style="list-style-type: none"> <li>• Clear expression in a coherent answer (AO1).</li> <li>• Competent understanding of the ways in which Chaucer presents John and Nicholas here through linguistic (e.g. complexity of Nicholas's utterance 27-35) and literary (e.g. use of religious oaths and references to underline Nicholas's deceit and John's naivety) devices. (AO3i)</li> <li>• Competent reference to at least one other passage from the Tale in discussing Chaucer's varying presentation of the carpenter and/or the clerk (e.g. their contrasted introduction earlier, in lines 79-124) (AO4)</li> <li>• Competent awareness of ways (e.g. the ironic repetition of "hende Nicholas) in which attitudes and values are conveyed (AO5).</li> </ul>
<b>4</b>	<b>Answers that are basically sound but sometimes uneven</b> and which should:	
	17 16 15	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5.</li> <li>• Begin to show evidence of achievement against the criteria for Band 3.</li> </ul>
<b>5i</b>	<b>Answers that are barely adequate as a response to the task set:</b>	
	14 13 12	<ul style="list-style-type: none"> <li>• Basic but adequately expressed understanding of the text (AO1).</li> <li>• Some reference to how linguistic and literary techniques are being used (e.g. the innocent vehemence of John's promise to tell no-one else; the smooth rhyming couplets for Nicholas's deceptions) to present the clerk and the carpenter (AO3i)</li> <li>• Some awareness of how John and/or Nicholas are presented in other parts of the Tale, although this may be partial or implicit and may tend to rely on character and narrative. (AO4)</li> <li>• Some limited sense of how attitudes and values are conveyed (AO5).</li> </ul>
<b>5ii</b>	<b>Answers that are, on balance, not adequate to the task set</b> but which:	
	11 10 9	<ul style="list-style-type: none"> <li>• Show occasional evidence of achievement against the criteria for Band 5i.</li> </ul>
<b>U</b>	<b>Answers which do not reach the standard defined for Band 5</b> because they:	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> <li>• Do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) AND/OR</li> <li>• Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</li> <li>• Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</li> </ul>

<b>Qn. No.</b>	<b>Max. Marks</b>	<b>Robert Frost: <i>Selected Poems</i></b>
3	30	<p>Paying careful attention to the language of “A Leaf-Treader”, examine the uses Frost makes of structure here and elsewhere in his poetry.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at sentence and stanza structure in this poem</li> <li>• discuss the effects of rhyme and rhythm</li> <li>• refer to at least one other poem by Frost poem whose structure you find particularly effective.</li> </ul>

**Notes on the task**

Applying knowledge of literary and linguistic study in a clear way (AO1), candidates should offer a close analysis of Frost’s methods in this poem (AO3i) as a way of illustrating what is characteristic of the collection as a whole (AO4) and considering ways in which attitudes and values are conveyed (AO5).

Band	Marks	DESCRIPTOR
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<b>Answers that show depth and insight:</b>		
1	30	<ul style="list-style-type: none"> <li>• Lucid expression in a relevant and well-organised answer (AO1).</li> <li>• Articulate response to and analysis of linguistic (e.g. absolute correspondence between sentence and line lengths; shifts of tenses from present perfect in the first stanza to mixture of past progressive and simple past in the second and third stanzas, then imperative in the final line) and literary (e.g. the coinage of “autumn-tired” and its connotations; the pervading imagery of leaf-fall; the onward (whither??) movement of the verse-form) devices in this poem (AO3i)</li> <li>• Good appreciation of how Frost uses particular poetic form(s) in (an)other poem(s), such as the rhyming couplets of “The Tuft of Flowers”, sonnet form in “Mowing” and “The Oven Bird”, the exaggeratedly simple rhymes and metre of “Stopping by Woods.....” Good insight into the variety of effects achieved. (AO4)</li> <li>• Good awareness of ways (e.g. the colloquial/common-sense syntax and repetition in the penultimate line) in which attitudes and values are conveyed (AO5)</li> </ul>
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<b>Answers that are proficient and well focused and which should:</b>		
2	23	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 3.</li> <li>• Begin to show evidence of achievement against the criteria for Band 1.</li> </ul>
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<b>3</b>	<b>Answers that show a competent level of understanding:</b>	
	20 19 18	<ul style="list-style-type: none"> <li>• Clear expression in a coherent answer (AO1).</li> <li>• Competent reading of and response to the effects of the form of the poem, combining linguistic and literary critical approaches (e.g. the syntactical inversion of line 6; the significance of the alliteration in “fierce from fear”, and the choice of “safely”; the image of the “fugitive in my heart”)(AO3i)</li> <li>• Some appreciation of the ways in which Frost shapes meanings through use of a variety of poetic forms; discussion of the effects of structure and/ or choice of poetic form in at least one other poem, e.g. the apparent lightness of “Gathering Leaves” (AO4)</li> <li>• Some awareness of the ways (e.g. the use of “God knows” rather than some poetic description to convey the extent of the task) in which attitudes and values are conveyed (AO5)</li> </ul>

<b>4</b>	<b>Answers that are basically sound but sometimes uneven</b> and which should:	
	17 16 15	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5.</li> <li>• Begin to show evidence of achievement against the criteria for Band 3.</li> </ul>

<b>5i</b>	<b>Answers that are barely adequate as a response to the task set:</b>	
	14 13 12	<ul style="list-style-type: none"> <li>• Basic but adequately expressed understanding of the text, that shows some attempt at coherent organisation of the material (AO1).</li> <li>• An adequate linguistic and literary response to the poem, which makes some reference to rhyme and sentence structure. (AO3i)</li> <li>• Some reference to at least one other Frost poem, making limited connections between the poems in terms of their conscious choice of structure and/or poetic form. Awareness of connections may be partial or implicit and may tend to rely on content more than on form. (AO4)</li> <li>• Limited awareness of ways in which attitudes and values are conveyed (AO5)</li> </ul>

<b>5ii</b>	<b>Answers that are, on balance, not adequate to the task set</b> but which:	
	11 10 9	<ul style="list-style-type: none"> <li>• Show occasional evidence of achievement against the criteria for Band 5i.</li> </ul>

<b>U</b>	<b>Answers which do not reach the standard defined for Band 5</b> because they:	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> <li>• <i>Do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) AND/OR</i></li> <li>• <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i></li> <li>• <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i></li> </ul>

<b>Qn. No.</b>	<b>Max. Marks</b>	<b>Wendy Cope: <i>Making Cocoa for Kingsley Amis</i></b>
<b>4</b>	<b>30</b>	<p>Discuss the effects of Cope's use of an ironic tone in "Engineers' Corner" and elsewhere in her poetry.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at how diction and register help to create an ironic tone</li> <li>• discuss the use of rhyme and rhythm</li> <li>• refer to at least one other poem in which Cope uses an ironic tone.</li> </ul>

**Notes on the task**

Applying knowledge of literary and linguistic study in a clear way (AO1), candidates should offer a close analysis of Cope's methods in this poem (AO3i) as a way of illustrating what is characteristic of the collection as a whole (AO4) and considering ways in which attitudes and values are conveyed (AO5)

<b>Band</b>	<b>Marks</b>	<b>DESCRIPTOR</b>
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<b>Answers that show depth and insight:</b>		
<b>1</b>	30	<ul style="list-style-type: none"> <li>• Lucid expression in a relevant and well-organised answer (AO1).</li> <li>• Articulate response to and analysis of linguistic (e.g. declaratives asserting opinion/state of affairs the opposite of what is meant: "It's always been the way") and literary (e.g. the anti-poetical rhymes: ditch/hell/bust/drain; the 'feminine' endings for alternate lines) devices in this poem (AO3i)</li> <li>• Good appreciation of how Cope creates and uses an ironic tone in (an)other poem(s), such as Strugnell's <i>Rubaiyat</i> or <i>Sonnets</i>. Good insight into the variety of effects achieved. (AO4)</li> <li>• Good awareness of ways (e.g. the clichés of "cheerless garrets" and "midnight oil") in which attitudes and values are conveyed (AO5)</li> </ul>
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<b>Answers that are proficient and well focused and which should:</b>		
<b>2</b>	23	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 3.</li> <li>• Begin to show evidence of achievement against the criteria for Band 1.</li> </ul>
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<b>3</b>	<i>Answers that show a competent level of understanding:</i>	
	20 19 18	<ul style="list-style-type: none"> <li>• Clear expression in a coherent answer (AO1).</li> <li>• Competent reading of and response to the effects of an ironic tone in the poem, combining linguistic and literary critical approaches (e.g. obviously sarcastic rhetorical questions in line 4; summary of argument in last two lines) (AO3i)</li> <li>• Some appreciation of the ways in which Cope uses an ironic tone elsewhere for comic or plaintive/poignant effect; some discussion of the effects of an ironic tone in at least one other poem, e.g. in "From June to December: 2 A Serious Person" (AO4)</li> <li>• Some awareness of the ways (e.g. the reference in line 10 to "another job") in which attitudes and values are conveyed (AO5)</li> </ul>
<b>4</b>	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5.</li> <li>• Begin to show evidence of achievement against the criteria for Band 3.</li> </ul>
<b>5i</b>	<i>Answers that are barely adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> <li>• Basic but adequately expressed understanding of the text, that shows some attempt at coherent organisation of the material (AO1).</li> <li>• An adequate linguistic and literary response to the poem, which makes some reference to Cope's use of an ironic tone (e.g. the basic ironic contrast between the usefulness and status of engineers in relation to poets; the transposition of clichés about poets onto engineers) (AO3i)</li> <li>• Some reference to at least one other poem, making limited connections between the poems in terms of their use of an ironic tone. Awareness of connections may be partial or implicit and may tend to rely on content more than on language and style. (AO4)</li> <li>• Limited awareness of ways in which attitudes and values are conveyed (AO5)</li> </ul>
<b>5ii</b>	<i>Answers that are, on balance, not adequate to the task set but which:</i>	
	11 10 9	<ul style="list-style-type: none"> <li>• Show occasional evidence of achievement against the criteria for Band 5i.</li> </ul>
<b>U</b>	<i>Answers which do not reach the standard defined for Band 5 because they:</i>	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> <li>• Do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) AND/OR</li> <li>• Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</li> <li>• Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</li> </ul>

<b>Qn. No.</b>	<b>Max. Marks</b>	<b>Emily Brontë: <i>Wuthering Heights</i>*</b>
<b>5</b>	<b>30</b>	<p>Examine the ways in which Nelly speaks to Heathcliff here and elsewhere in the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at diction and sentence structure</li> <li>• discuss the ways in which Nelly's opinions and advice are presented</li> <li>• refer to at least one other appropriate passage.</li> </ul>

Applying knowledge of literary and linguistic study in a clear way (AO1), candidates should offer a detailed analysis of how meaning is conveyed in this passage (AO3i), relating this to the text as a whole (AO4) and considering ways in which attitudes and values are conveyed (AO5).

<b>Band</b>	<b>Marks</b>	<b>DESCRIPTOR</b>
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<b>Answers that show depth and insight:</b>		
<b>1</b>	30	<ul style="list-style-type: none"> <li>• Lucid expression in a relevant and well-organised answer (AO1).</li> </ul>
	29	<ul style="list-style-type: none"> <li>• Articulate response to and analysis of linguistic (e.g. declaratives, simple diction and alliteration for the moralising: "Proud people breed sad sorrows") and literary (e.g. variety of imagery - fiends/spies/angels/princes) devices used to present Nelly's speech here. (AO3i)</li> </ul>
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	27	<ul style="list-style-type: none"> <li>• An articulate examination of the passage in its wider context showing good awareness of patterns of language elsewhere in the novel, through comparison of at least one other passage featuring Nelly speaking to Heathcliff. (AO4)</li> <li>• Good awareness of ways (e.g. Nelly's reference to "the oppressions of a little farmer") in which attitudes and values are conveyed (AO5)</li> </ul>
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<b>Answers that are proficient and well focused and which should:</b>		
<b>2</b>	23	<ul style="list-style-type: none"> <li>• <i>Fully meet the criteria for Band 3.</i></li> </ul>
	22	<ul style="list-style-type: none"> <li>• <i>Begin to show evidence of achievement against the criteria for Band 1.</i></li> </ul>
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<b>3</b>	<b>Answers that show a competent level of understanding:</b>	
	20 19 18	<ul style="list-style-type: none"> <li>• Clear expression in a coherent answer (AO1).</li> <li>• Competent understanding of the ways in which Brontë presents Nelly's speech through linguistic (e.g. interrogatives and – gentle – imperatives such as “if you be ashamed ... you must...”) and literary (e.g. connotations of children's stories and fairy tales) devices. (AO3i)</li> <li>• Competent sense of the passage in its wider context, with reference to the linguistic and literary techniques Brontë uses to present Nelly speaking to Heathcliff in at least one other passage in the novel. (AO4)</li> <li>• Competent awareness of ways (e.g. Nelly's cheerful confidence that Heathcliff could “knock him down in a twinkling”) in which attitudes and values are conveyed (AO5)</li> </ul>
<b>4</b>	<b>Answers that are basically sound but sometimes uneven</b> and which should:	
	17 16 15	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5.</li> <li>• Begin to show evidence of achievement against the criteria for Band 3.</li> </ul>
<b>5i</b>	<b>Answers that are barely adequate as a response to the task set:</b>	
	14 13 12	<ul style="list-style-type: none"> <li>• Basic but adequately expressed understanding of the text (AO1).</li> <li>• Some reference to linguistic and literary techniques, such as the choice of vocabulary and the combination of questioning and advising in Nelly's language to Heathcliff. (AO3i)</li> <li>• Some sense of how the passage contributes to our understanding of the presentation of Nelly; some comparison with another passage featuring Nelly speaking to Heathcliff. Comparison may be implicit, or reliant on character rather than presentation. (AO4)</li> <li>• Limited awareness of ways in which attitudes and values are conveyed (AO5)</li> </ul>
<b>5ii</b>	<b>Answers that are, on balance, not adequate to the task set</b> but which:	
	11 10 9	<ul style="list-style-type: none"> <li>• Show occasional evidence of achievement against the criteria for Band 5i.</li> </ul>
<b>U</b>	<b>Answers which do not reach the standard defined for Band 5</b> because they:	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> <li>• Do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) AND/OR</li> <li>• Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</li> <li>• Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</li> </ul>



<b>Qn. No.</b>	<b>Max. Marks</b>	<b>Mary Shelley: <i>Frankenstein</i>*</b>
<b>6</b>	<b>30</b>	<p>Examine ways in which Shelley's writing creates the atmosphere of a particular place in the following passage and elsewhere in the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at lexis and sentence structure</li> <li>• discuss the use of descriptive detail here</li> <li>• refer to at least one other appropriate passage.</li> </ul>

**Notes on the task**

Applying knowledge of literary and linguistic study in a clear way (AO1), candidates should offer a detailed analysis of how technique creates meaning in the passage (AO3i), relating this to the style of the novel as a whole (AO4) and considering ways in which attitudes and values are conveyed (AO5).

<b>Band</b>	<b>Marks</b>	<b>DESCRIPTOR</b>
<b>1</b>	<b><i>Answers that show depth and insight:</i></b>	
	30	<ul style="list-style-type: none"> <li>• Lucid expression in a relevant and well-organised answer (AO1).</li> <li>• Articulate response to and analysis of linguistic (e.g. adverbs used to emphasise the barrenness: "hardly more than a rock ...scarcely affording pasture") and literary (e.g. oxymoron of "monotonous but everchanging"; comparative image of "lively infant....giant ocean") devices used to characterise the atmosphere here. (AO3i)</li> <li>• An articulate examination of the passage in its wider context showing good awareness of patterns of language elsewhere in the novel, through comparison of at least one other passage (e.g. the description of the valley of Chamonix; the landscape of Mont Blanc where the creator encounters his creation) featuring a particular location and atmosphere (AO4)</li> <li>• Good awareness of ways (e.g. "the senses of the cottagers...benumbed by want and squalid poverty) in which attitudes and values are conveyed (AO5)</li> </ul>
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<b>2</b>	<b><i>Answers that are proficient and well focused</i></b> and which should:	
	23	<ul style="list-style-type: none"> <li>• <i>Fully meet the criteria for Band 3.</i></li> <li>• <i>Begin to show evidence of achievement against the criteria for Band 1.</i></li> </ul>
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<b>3</b>	<b>Answers that show a competent level of understanding:</b>	
	20 19 18	<ul style="list-style-type: none"> <li>• Clear expression in a coherent answer (AO1).</li> <li>• Competent understanding of the ways in which Shelley creates location and atmosphere through linguistic (e.g. minimalist tendency of the description: “but three miserable huts...but two rooms”) and literary (e.g. “vegetables and bread” described as “luxuries”) devices. (AO3i)</li> <li>• Competent sense of the passage in its wider context, with reference to the variations of linguistic and literary techniques Shelley uses to create location and/or atmosphere in at least one other passage in the novel, for example the creature’s first impressions of the forest near Ingoldstadt (AO4)</li> <li>• Competent awareness of ways (e.g. the narrator’s constant sense that he is being pursued) in which attitudes and values are conveyed (AO5)</li> </ul>
<b>4</b>	<b>Answers that are basically sound but sometimes uneven</b> and which should:	
	17 16 15	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5.</li> <li>• Begin to show evidence of achievement against the criteria for Band 3.</li> </ul>
<b>5i</b>	<b>Answers that are barely adequate as a response to the task set:</b>	
	14 13 12	<ul style="list-style-type: none"> <li>• Basic but adequately expressed understanding of the text (AO1).</li> <li>• Some reference to linguistic and literary techniques, such as the choice of vocabulary and the accumulation of detail, in the creation of atmosphere/location (AO3i)</li> <li>• Some sense of how the passage is characteristic of the novel; some comparison with another passage featuring description of a particular place or atmosphere. Comparison may be implicit, or reliant on content and character rather than on presentation (AO4)</li> <li>• Limited awareness of how attitudes and values are conveyed (AO5)</li> </ul>
<b>5ii</b>	<b>Answers that are, on balance, not adequate to the task set</b> but which:	
	11 10 9	<ul style="list-style-type: none"> <li>• Show occasional evidence of achievement against the criteria for Band 5i.</li> </ul>
<b>U</b>	<b>Answers which do not reach the standard defined for Band 5</b> because they:	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> <li>• Do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) AND/OR</li> <li>• Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</li> <li>• Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</li> </ul>

<b>Qn. No.</b>	<b>Max. Marks</b>	<b>Roddy Doyle: <i>Paddy Clarke Ha Ha Ha</i></b>
7	30	<p>Examine the methods used by Doyle to present feelings as well as events in the following passage and elsewhere in the novel. In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of sentence length and structure</li> <li>• discuss how Doyle presents Paddy's father speaking</li> <li>• refer to at least one other passage where feelings are presented.</li> </ul>

**Notes on the task**

Applying knowledge of literary and linguistic study in a clear way (AO1), candidates should offer a detailed analysis of how technique creates meaning in the passage (AO3i), relating this to the style of the novel as a whole (AO4) and considering ways in which attitudes and values are conveyed (AO5).

<b>Band</b>	<b>Marks</b>	<b>DESCRIPTOR</b>
<b>1</b>	<b><i>Answers that show depth and insight:</i></b>	
	30	<ul style="list-style-type: none"> <li>• Lucid expression in a relevant and well-organised answer (AO1).</li> <li>• Articulate response to and analysis of linguistic (e.g. strings of short, simple sentences) and literary (e.g. Paddy's brief comments to undermine his father's position) devices used to communicate Paddy's feelings. (AO3i)</li> <li>• Good appreciation, shown through reference to other parts of the text, of how Doyle uses a wide range of linguistic and literary strategies (e.g. the use of the naive narrator; single-sentence paragraphs to underline the emotional impact of what has gone before) in the presentation of Paddy's feelings as well as his experiences. (AO4)</li> <li>• Good awareness of the ways (e.g. Paddy disliking the bike being the right size!) in which attitudes and values are conveyed (AO5)</li> </ul>
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<b>2</b>	<b><i>Answers that are proficient and well focused</i></b> and which should:	
	23	<ul style="list-style-type: none"> <li>• <i>Fully meet the criteria for Band 3.</i></li> <li>• <i>Begin to show evidence of achievement against the criteria for Band 1.</i></li> </ul>
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<b>3</b>	<b>Answers that show a competent level of understanding:</b>	
	20 19 18	<ul style="list-style-type: none"> <li>• Clear expression in a coherent answer (AO1).</li> <li>• Competent understanding of the ways in which Doyle presents feelings as well as events through linguistic (e.g. alternation of very short, simple sentences for opinions/feelings – “I didn’t like it.” – with slightly longer sentences for events or statements of fact – “The bike was leaning against the end of my bed.”) and literary (e.g. shift from “I didn’t need him now” to “I didn’t want him”) devices (AO3i)</li> <li>• Competent sense of the passage in its wider context, with reference to the variety of linguistic and literary techniques Doyle uses to present events and feelings elsewhere in the novel (e.g. the under-contextualised dialogue and terse description of actions – almost stage-directions – when Paddy narrates interactions between his parents). Some appreciation of variations in form, style and vocabulary. (AO4)</li> <li>• Competent awareness of ways (e.g. the importance of the Manchester United sticker in a time before corporate marketing in the Far East!) in which attitudes and values are conveyed (AO5)</li> </ul>
<b>4</b>	<b>Answers that are basically sound but sometimes uneven</b> and which should:	
	17 16 15	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5.</li> <li>• Begin to show evidence of achievement against the criteria for Band 3.</li> </ul>
<b>5i</b>	<b>Answers that are barely adequate as a response to the task set:</b>	
	14 13 12	<ul style="list-style-type: none"> <li>• Generally clear expression in an answer that shows some attempt at coherent organisation of the material (AO1).</li> <li>• Some reference to linguistic and literary techniques, such as variations in sentence length and Paddy’s physical and emotional movement away from his father, in the presentation of feelings and events in this passage. (AO3i)</li> <li>• Some awareness of how feelings and events are presented in other parts of the novel, though this may be partial or implicit and may tend to rely on narrative and character study. Some sense of variations in style in different parts of the novel. (AO4)</li> <li>• Limited awareness of how attitudes and values are conveyed (AO5)</li> </ul>
<b>5ii</b>	<b>Answers that are, on balance, not adequate to the task set</b> but which:	
	11 10 9	<ul style="list-style-type: none"> <li>• Show occasional evidence of achievement against the criteria for Band 5i.</li> </ul>

<b>Answers which do not reach the standard defined for Band 5</b> because they:		
<b>U</b>	8, 7, 6	<ul style="list-style-type: none"><li>• <i>Do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) AND/OR</i></li><li>• <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i></li><li>• <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i></li></ul>
	5, 4, 3,	
	2, 1	

<b>Qn. No.</b>	<b>Max. Marks</b>	<b>Ian McEwan: <i>The Child in Time</i></b>
8	30	<p>Officials and official language play an important part in <i>The Child in Time</i>. Examine ways in which an official voice is presented in the following passage and elsewhere in the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the use of direct and reported speech</li> <li>• discuss the characteristics of the voice created here</li> <li>• refer to at least one other appropriate passage.</li> </ul>

**Notes on the task**

Applying knowledge of literary and linguistic study in a clear way (AO1), candidates should offer a detailed analysis of how technique creates meaning in the passage (AO3i), relating this to the style of the novel as a whole (AO4) and considering ways in which attitudes and values are conveyed (AO5).

<b>Band</b>	<b>Marks</b>	<b>DESCRIPTOR</b>
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<i>Answers that show depth and insight:</i>		
<b>1</b>	30	<ul style="list-style-type: none"> <li>• Lucid expression in a relevant and well-organised answer (AO1).</li> <li>• Articulate response to and analysis of linguistic (e.g. introduction of the personal by the impersonal pronoun “it” to denote both voice and character) and literary (e.g. sustained reported speech – for a whole, lengthy paragraph) devices to present an official voice (AO3i)</li> <li>• Good appreciation, shown through reference to other parts of the text, of how McEwan uses a wide range of linguistic and literary strategies (e.g. the axioms of Lord Parmenter) elsewhere in the novel in the presentation of an official voice (AO4)</li> <li>• Good awareness of ways (e.g. the irony of describing the conversation as “free-ranging”) in which attitudes and values are conveyed (AO5)</li> </ul>
	29	
	28	
	27	
	26	
	25	
24		

<i>Answers that are proficient and well focused</i> and which should:		
<b>2</b>	23	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 3.</li> <li>• Begin to show evidence of achievement against the criteria for Band 1.</li> </ul>
	22	
	21	

<b>3</b>	<b>Answers that show a competent level of understanding:</b>	
	20 19 18	<ul style="list-style-type: none"> <li>• Clear expression in a coherent answer (AO1).</li> <li>• Competent understanding of ways in which McEwan presents an official voice here through linguistic (e.g. predominance of passive verbs to avoid, once again, the intrusion of the personal – this character is a conduit) and literary (e.g. absence of personal reaction or direct speech – “The Assistant Secretary was not moved.”) devices. (AO3i)</li> <li>• Competent sense of the passage in the wider context of the rest of the novel, with reference to the variety of linguistic and literary techniques McEwan uses to present an official voice (e.g. the tone of the extracts from the childcare manual.) Some appreciation of variations in form, style and vocabulary. (AO4)</li> <li>• Competent awareness of ways (e.g. Stephen’s eagerness to watch the television show) in which attitudes and values are conveyed (AO5)</li> </ul>
<b>4</b>	<b>Answers that are basically sound but sometimes uneven</b> and which should:	
	17 16 15	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5.</li> <li>• Begin to show evidence of achievement against the criteria for Band 3.</li> </ul>
<b>5i</b>	<b>Answers that are barely adequate as a response to the task set:</b>	
	14 13 12	<ul style="list-style-type: none"> <li>• Generally clear expression in an answer that shows some attempt at coherent organisation of the material (AO1).</li> <li>• Some reference to linguistic and literary techniques, such as the fastidious detail of the protocol for lunch, in this passage (AO3i)</li> <li>• Some awareness of how official voices are created in other parts of the novel, though this may be partial or implicit and may tend to rely on narrative and/or character study. Some sense of variations in style in different parts of the novel. (AO4)</li> <li>• Limited awareness of how attitudes and values are conveyed (AO5)</li> </ul>
<b>5ii</b>	<b>Answers that are, on balance, not adequate to the task set</b> but which:	
	11 10 9	<ul style="list-style-type: none"> <li>• Show occasional evidence of achievement against the criteria for Band 5i.</li> </ul>
<b>U</b>	<b>Answers which do not reach the standard defined for Band 5</b> because they:	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> <li>• Do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) AND/OR</li> <li>• Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</li> <li>• Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</li> </ul>

**Band descriptions: Written Communication**

Written communication (AO1) is assessed according to the following descriptions of performance:

**Band 1**

Candidates must show evidence of:

- sustained use of writing that is entirely appropriate to purpose and capable of expressing complex ideas and arguments;
- sustained ability to organise relevant material (including quotations and other references) clearly and coherently;
- appropriate and (at A2) sophisticated use of appropriate linguistic and literary critical terminology and vocabulary;
- highly accurate and fluent writing, demonstrating a high level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

**Band 3**

Candidates must show evidence of:

- sustained use of writing that is nearly always appropriate to purpose and generally capable of expressing complex ideas and arguments;
- competent ability to organise relevant material (including quotations and other references) clearly and coherently;
- usually appropriate and (at A2) reasonably sophisticated use of appropriate linguistic and literary critical terminology and vocabulary;
- accurate and generally fluent writing, demonstrating a good level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

**Band 5**

Candidates must show evidence of:

- writing that is usually appropriate to purpose and generally capable of expressing some more complex ideas and arguments;
- an ability to organise relevant material (including quotations and other references) adequately;
- fairly appropriate use of appropriate linguistic and literary critical terminology and vocabulary;
- fairly accurate and generally fluent writing, demonstrating an adequate level of accuracy in spelling, punctuation and grammar to ensure that meaning is clear and convincing.





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RECOGNISING ACHIEVEMENT

Mark Scheme 2717  
January 2005

## INSTRUCTIONS ON MARKING SCRIPTS

*All page references relate to the Instructions to Examiner booklet (revised September 2004)*

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

### 1 Before the standardisation meeting

Before the standardisation meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out in pencil in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

### 2 After the standardisation meeting

- a) Scripts must be marked in red, including those initially marked in pencil for the standardisation meeting.
- b) All scripts must be marked in accordance with the version of the final mark scheme agreed at the standardisation meeting.

#### c) Annotation of scripts

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

#### Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

**d) Recording of marking: the scripts**

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.

*(Section 8a – d, page 7)*

**e) Handling of unexpected answers**

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

*(Section 6a, bullet point 5, page 6)*

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

*(Appendix 5, para 19, page 25)*

## Mark Scheme Guidance

### Introduction

- This guidance complements the unit-specific notes given in the **mark scheme** which follows. The mark scheme for this, as for all units, is derived from, and must be read in conjunction with, the **generic mark band descriptions**.
- Reference must also be made to the **band descriptions for Written Communication**.
- The mark scheme provides unit-specific notes of guidance and question-specific band descriptions for each relevant Assessment Objective indicating both skills and likely content. Marking must be based on assessment of performance against each relevant Assessment Objective.

#### **All questions target AO1, AO2ii, AO3ii and AO4.**

- Written Communication must be assessed under Assessment Objective 1.
- Further exemplification and amplification of the standard to be applied is given at the Standardisation Meeting.

The sections that follow deal with:

- 1 Rubric
- 2 Assessment Objectives
- 3 Awarding Marks
- 4 Rubric Infringement
- 5 Question-specific mark schemes

## 1 Rubric

Answer TWO questions.

Answer the question in Section A.

Choose ONE question from Section B. Answer the question.

## 2 Assessment Objectives

AO1	communicate clearly the knowledge, understanding and insights gained from the combined study of literary and linguistic study, using appropriate terminology and accurate written expression
AO2ii	respond with knowledge and understanding to texts of different types and from different periods, exploring and commenting on relationships and comparisons between them
AO3ii	use and evaluate different literary and linguistic approaches to the study of written and spoken language, showing how these approaches inform their readings
AO4	show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts
AO5	identify and consider the ways attitudes and values are created and conveyed in speech and writing
AO6	demonstrate expertise and accuracy in writing for a variety of specific purposes and audiences, drawing on knowledge of literary texts and features of language to explain and comment on the choices made

(i) For this Unit, the weighting of marks to assessment objectives is as follows:

**AO1: 5    AO2ii: 5    AO3ii: 10    AO4: 10**

Total: 30% of A2 (20% of Advanced GCE).

(ii) **Both Sections target all the above AOs.**

## 3 Awarding Marks

(i) Each question is worth 30 marks.

(ii) For each answer, a **single overall mark** out of 30 must be awarded, as follows:

- Refer to the question-specific mark schemes in (5), below, for descriptions of levels of skill and likely content;
- Using 'best fit', locate the answer in the appropriate mark band;
- Bearing in mind the weighting of the key AOs (see above), place the answer within the band and award the appropriate mark out of 30

Please mark **POSITIVELY**. Use the lowest mark in the band **ONLY** if the answer is borderline/doubtful.

Please use the **FULL RANGE** of marks, particularly at the top and bottom of the range.

- (iii) When the complete script has been marked:
- If necessary, follow the instructions concerning rubric infringements;
  - Add together the marks for the two answers, to arrive at the total mark for the script;
  - Cross-check this mark against the generic mark band descriptions – does the overall mark fairly reflect the achievement demonstrated in the script? Review the marking of individual questions, if necessary;
  - Check the band descriptions for Written Communication. If performance in this aspect falls into a band which differs significantly from that of the script as a whole, review the total mark in the light of this judgement.

#### 4 Rubric Infringement

Candidates may infringe the rubric in the following ways:

- **Answering only one question (i.e. no answer in one of the Sections)**

If a candidate's script fits the above description no more than 30 marks (i.e. the maximum for a single answer) may be awarded for this Unit.

- **Answering more than one question in Section B**

If a candidate has written two answers in Section B, both should be marked, and the lower of the two marks should be discounted.

#### 5 Question-specific mark schemes

The guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; Examiners must be careful to reward original but well-focused answers and implicit as well as explicit response to questions.

Shakespeare: *Antony and Cleopatra*

1a	<b>Max. marks</b> <b>30</b>	'Caesar always chooses his words carefully; Antony, by contrast, does not.' Referring closely to <b>at least two</b> passages, compare Caesar's and Antony's use of language in the light of this comment.
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**1 (a) Notes on task:**

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to analyse both Caesar's and Antony's use of language within specific dramatic contexts (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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<b>Answers that are penetrating and original</b> and which should:		
1	30 29 28 27 26 25 24	<ul style="list-style-type: none"> <li>• Show sophistication in communicating insights gained from the study of both Language and Literature and be written fluently, with accurate use of appropriate terminology and precise focus on relevant detail.</li> <li>• Make judicious use of chosen passages in analysing significant features of the discourse strategies used by Caesar and Antony, perhaps identifying possible frameworks for judging and evaluating their use of language.</li> <li>• Show insightful appreciation of the linguistic features of both characters' speech: register; tone, lexical and grammatical choices; rhetorical strategies; topic management and agenda setting, for example.</li> <li>• Show clear appreciation of the ways in which the play directs our judgements and sympathies, through, for example, the spoken testimonies and actions of other characters.</li> </ul>

<b>Answers that are proficient and well focused</b> and which should:		
2	23 22 21	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 3</li> <li>• Begin to show evidence of achievement against the criteria for Band 1</li> </ul>

<b>3</b>	<b>Answers that show a competent level of understanding</b> and which should:	
	20  19  18	<ul style="list-style-type: none"> <li>• Demonstrate competence in communicating insights gained from the study of Language and Literature, and use appropriate terminology accurately in relation to relevant detail.</li> <li>• Make sensible use of chosen passages and valid connections and contrasts between them. There will be a secure understanding of both characters' discourse strategies.</li> <li>• Demonstrate competence in using and evaluating relevant literary and linguistic approaches to the text, showing some appreciation of the linguistic features of both characters' speech.</li> <li>• Show a secure appreciation of some of the ways in which the play directs our sympathies and judgements.</li> </ul>

<b>4</b>	<b>Answers that are basically sound but sometimes uneven</b> and which should:	
	17  16  15	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5</li> <li>• Begin to show evidence of achievement against the criteria for Band 3</li> </ul>

<b>5i</b>	<b>Answers that are barely adequate as a response to the task set</b> and which should:	
	14  13  12	<ul style="list-style-type: none"> <li>• Show some basic ability to use appropriate terminology accurately.</li> <li>• Make some use of selected passages in offering an approach to the question that demonstrates partial understanding. There will be limited appreciation of both characters' discourse strategies.</li> <li>• Show some basic understanding of the usefulness of different literary and linguistic approaches to the text and a basic appreciation of the linguistic features of both characters' use of language. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers.</li> <li>• Show limited awareness of the variety of the text. There will be some limited attempt to form and articulate relevant judgements based on a partial consideration of limited textual evidence.</li> </ul>



	<b>Answers that are, on balance, not adequate to the task set but which</b>	
<b>5ii</b>	11 10 9	<ul style="list-style-type: none"> <li>• <i>show occasional evidence of achievement against the criteria for <b>Band 5i</b></i></li> </ul>

	<b>Answers which do not reach the standard defined for band 5 because they</b>	
<b>U</b>	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> <li>• <i>do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR</i></li> <li>• <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i></li> <li>• <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i></li> </ul>

Shakespeare: *Antony and Cleopatra*

<b>1b</b>	<b>Max. marks</b>  <b>30</b>	'The imagery used in <i>Antony and Cleopatra</i> is striking because of its range and dramatic impact.' Referring closely to <b>at least two</b> specific passages, examine Shakespeare's use of imagery in the light of this comment.
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**Notes on the task:**

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on the use imagery, with specific focus on its range and dramatic impact (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

<b>Band</b>	<b>Marks</b>	<b>DESCRIPTOR</b>
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<b>Answers that are penetrating and original</b> and which should:		
<b>1</b>	30 29 28 27 26 25 24	<ul style="list-style-type: none"> <li>• Be fluently written, showing confidence in communicating insights gained from the study of both Language and Literature. Appropriate terminology is accurately with precise focus on relevant detail.</li> <li>• Make judicious use of chosen passages in comparing and contrasting the use of imagery within specific dramatic contexts.</li> <li>• Use and evaluate different literary and linguistic approaches to texts with sophistication, showing good understanding of the range of images used: some of the semantic, syntactic, grammatical, phonological and prosodic features; connotational range; allusiveness; the epic dimension, poetic and dramatic qualities and effects: richness, beauty, and emotional power for example.</li> <li>• Show insightful appreciation of the distinctiveness of the imagery used in terms of overall meaning and dramatic effect.</li> </ul>

<b>Answers that are proficient and well focused</b> and which should:		
<b>2</b>	23 22 21	<ul style="list-style-type: none"> <li>• <b>Fully meet the criteria for Band 3</b></li> <li>• <b>Begin to show evidence of achievement against the criteria for Band 1</b></li> </ul>

<b>3</b>	<b>Answers that show a competent level of understanding</b> and which should:	
	20	<ul style="list-style-type: none"> <li>• Show competence in communicating insights gained from the study of both Language and Literature. Terminology is accurately used in relation to appropriate detail.</li> <li>• Make some sensible use of chosen passages in comparing and contrasting the use of imagery within specific dramatic contexts.</li> <li>• Demonstrate sound ability to use and evaluate relevant literary and linguistic approaches to texts. There will be a clear awareness of aspects of the range and some of the dramatic impact of imagery used.</li> <li>• Show secure appreciation of the linguistic features of the imagery used in terms of overall meaning and dramatic effect.</li> </ul>
	19	
18		

<b>4</b>	<b>Answers that are basically sound but sometimes uneven</b> and which should:	
	17	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5</li> <li>• Begin to show evidence of achievement against the criteria for Band 3</li> </ul>
	16	
15		

<b>5i</b>	<b>Answers that are barely adequate as a response to the task set</b> and which should:	
	14	<ul style="list-style-type: none"> <li>• Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, with some limited ability to use terminology accurately.</li> <li>• Make limited use of selected passages in comparing and contrasting the use of imagery within specific dramatic contexts.</li> <li>• Demonstrate a basic ability to use and evaluate relevant literary and linguistic approaches to texts and a basic awareness of aspects of the range and impact of imagery used. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers.</li> <li>• Show limited understanding of the linguistic features of the imagery used in terms of overall meaning and dramatic effect.</li> </ul>
	13	
12		

	<b>Answers that are, on balance, not adequate to the task set</b> but which	
<b>5ii</b>	11 10 9	<ul style="list-style-type: none"> <li>• <i>show occasional evidence of achievement against the criteria for Band 5</i></li> </ul>

	<b>Answers which do not reach the standard defined for band 5</b> because they	
<b>U</b>	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> <li>• do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR</li> <li>• do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</li> <li>• are not written with sufficient clarity or accuracy to make meaning and argument coherent</li> </ul>

**Shakespeare: *As You Like It***

<b>2a</b>	<b>Max. marks</b>  <b>30</b>	'The essence of clowning is adaptability and improvisation.' Examine the language used by Touchstone in the light of this comment. You should include detailed reference to <b>at least two</b> specific passages in your answer.
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**Notes on the task:**

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on Touchstone's use of language, and on his verbal flexibility and dexterity in particular. (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

<b>Band</b>	<b>Marks</b>	<b>DESCRIPTOR</b>
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<b>Answers that are penetrating and original</b> and which should:		
<b>1</b>	30 29 28 27 26 25 24	<ul style="list-style-type: none"> <li>• Be fluently written, showing a sophisticated ability to communicate insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail.</li> <li>• Make judicious use of selected passages in analysing, some of the distinctive features of Touchstone's verbal clowning.</li> <li>• Use and evaluate different literary and linguistic approaches with confidence, showing an informed understanding of Touchstone's language: verbal sparring, use of irony, parody, witty badinage, jokes, word-play and innuendo, for example.</li> <li>• Show insightful appreciation of implications of form and genre (Pastoral Romance and Festive Comedy) in shaping overall meaning. There may well be a confident understanding of Touchstone's interaction with other characters - Rosalind, Audrey, Corin, William and Jaques, for example, in illustrating the importance of clowning in the play.</li> </ul>

<b>Answers that are proficient and well focused</b> and which should:		
<b>2</b>	23 22 21	<ul style="list-style-type: none"> <li>• <i>Fully meet the criteria for Band 3</i></li> <li>• <i>Begin to show evidence of achievement against the criteria for Band 1</i></li> </ul>

<b>3</b>	<b>Answers that show a competent level of understanding</b> and which should:	
	20	<ul style="list-style-type: none"> <li>• Demonstrate competence in communicating insights gained from the study of both Language and Literature. Appropriate terminology is used accurately in relation to relevant detail.</li> <li>• Make sensible use of selected passages in analysing some of the distinctive features of Touchstone's verbal clowning.</li> <li>• Show competence in using and evaluating different literary and linguistic approaches, and a confident appreciation of Touchstone's verbal sparring, use of irony, parody, witty badinage, jokes, word-play and innuendo, for example.</li> <li>• Demonstrate some understanding of form and genre (Pastoral Romance and Festive Comedy) in shaping overall meaning. There may well be a confident understanding of Touchstone's interaction with other characters - Rosalind, Audrey, Corin, William and Jaques, for example, in illustrating the importance of clowning in the play.</li> </ul>
	19	
18		

<b>4</b>	<b>Answers that are basically sound but sometimes uneven</b> and which should:	
	17	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5</li> <li>• Begin to show evidence of achievement against the criteria for Band 3</li> </ul>
	16	
15		

<b>5i</b>	<b>Answers that are barely adequate as a response to the task set</b> and which should:	
	14	<ul style="list-style-type: none"> <li>• Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and some limited ability to use terminology accurately.</li> <li>• Make limited use of selected passages in offering an approach which demonstrates a partial understanding of some aspects of Touchstone's verbal clowning.</li> <li>• Demonstrate basic ability to use and evaluate different literary and linguistic approaches. There will be some limited appreciation of Touchstone's use of language. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers.</li> <li>• Show a basic grasp of Touchstone's interaction with other characters - Rosalind, Audrey, Corin, William and Jaques, for example, in illuminating the importance of clowning in the play.</li> </ul>
	13	
12		

	<b>Answers that are, on balance, not adequate to the task set but which</b>	
<b>5ii</b>	11 10 9	<ul style="list-style-type: none"> <li>• <i>show occasional evidence of achievement against the criteria for Band 5</i></li> </ul>

	<b>Answers which do not reach the standard defined for band 5 because they</b>	
<b>U</b>	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> <li>• <i>do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR</i></li> <li>• <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i></li> <li>• <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i></li> </ul>

Shakespeare: *As You Like It*

<b>2b</b>	<b>Max. marks</b>  <b>30</b>	The audience gets a clearer view of Orlando's character from the way he speaks than from the way he acts.' How far do you agree with this view? In your answer you should refer to the language and action of <b>at least two passages</b> .
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**Notes on the task:**

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on some of the ways in which Orlando is presented (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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<b>Answers that are penetrating and original</b> and which should:		
<b>1</b>	30	<ul style="list-style-type: none"> <li>• Be fluently written, showing a sophisticated ability to communicate insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail.</li> <li>• Make judicious use of chosen passages in exploring the presentation of Orlando. There will be good understanding of both his use of language and actions.</li> <li>• Use and evaluate relevant literary and linguistic approaches to texts with confidence, showing sophisticated insight into the linguistic and dramatic complexities of the presentation of Orlando. There might well be careful linguistic analysis of his discourse strategies and some examination of his interaction with other characters in the play.</li> <li>• Demonstrate insightful appreciation of implications of form and genre (Pastoral romance and Festive Comedy) in affecting our judgements and shaping overall meaning</li> </ul>
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	24	

<b>Answers that are proficient and well focused</b> and which should:		
<b>2</b>	23	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 3</li> <li>• Begin to show evidence of achievement against the criteria for Band 1</li> </ul>
	22	
	21	



<b>Answers that show a competent level of understanding</b> and which should:		
<b>3</b>	20	<ul style="list-style-type: none"> <li>• Demonstrate competence in communicating insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail.</li> <li>• Make sensible use of chosen passages in exploring the presentation of Orlando. There will be good understanding of both his use of language and actions.</li> </ul>
	19	<ul style="list-style-type: none"> <li>• Use and evaluate different literary and linguistic approaches to texts competently, showing some insight into the linguistic and dramatic complexities of the presentation of Orlando. There might well be some analysis of his discourse strategies and interaction with other characters in the play.</li> </ul>
	18	<ul style="list-style-type: none"> <li>• Demonstrate a secure grasp of some of the implications of form and genre (Pastoral Romance and Festive Comedy) in affecting our judgements and in shaping overall meaning.</li> </ul>

<b>Answers that are basically sound but sometimes uneven</b> and which should:		
<b>4</b>	17	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5</li> </ul>
	16	<ul style="list-style-type: none"> <li>• Begin to show evidence of achievement against the criteria for Band 3</li> </ul>
	15	

<b>Answers that are barely adequate as a response to the task set</b> and which should:		
<b>5i</b>	14	<ul style="list-style-type: none"> <li>• Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of both Language and Literature, and some limited ability to use terminology accurately.</li> </ul>
	13	<ul style="list-style-type: none"> <li>• Make some limited use of selected passages in exploring the presentation of Orlando.</li> </ul>
	12	<ul style="list-style-type: none"> <li>• Demonstrate a basic ability to use and evaluate different literary and linguistic approaches to texts, and show some limited appreciation of Orlando's use of language and actions. There might well be some basic understanding of his discourse strategies and interaction with other characters in the play. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers.</li> <li>• Show limited awareness of the variety of the text, and a basic grasp of some of the implications of form and genre in shaping overall meaning.</li> </ul>

	<b>Answers that are, on balance, not adequate to the task set</b> but which	
<b>5ii</b>	11 10 9	<ul style="list-style-type: none"> <li>show occasional evidence of achievement against the criteria for Band 5</li> </ul>

	<b>Answers which do not reach the standard defined for band 5</b> because they	
<b>U</b>	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> <li>do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR</li> <li>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</li> <li>are not written with sufficient clarity or accuracy to make meaning and argument coherent</li> </ul>

William Shakespeare: *The Tempest*

<b>3a</b>	<b>Max. marks</b>  <b>30</b>	'The rarer action is in virtue than in vengeance.' How far do Prospero's language and actions support his claim? In your answer you should refer closely to <b>at least two</b> passages from the play.
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**Notes on the task:**

Candidates must show a good knowledge of the play, and an understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on the distinctive features of Prospero's language within specific dramatic contexts. (AO4) Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text. (AO3ii) Organisation of material, presentation of argument and clarity of communication will also be taken into account. (AO1)

<b>Band</b>	<b>Marks</b>	<b>DESCRIPTOR</b>
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<b>Answers that are penetrating and original</b> and which should:		
<b>1</b>	30	<ul style="list-style-type: none"> <li>• Be fluently written, showing a sophisticated ability to communicate insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail. (AO1)</li> <li>• Make judicious use of selected passages in exploring and analysing Prospero's use of language and actions. (AO2ii)</li> <li>• Use and evaluate different literary and linguistic approaches to texts with confidence. Band 1 responses are also likely to show sophisticated insight into how Prospero's changing attitudes and perspectives are expressed in discourse and action: his utterance types, agenda setting, lexical and grammatical choices, use of imagery, terms of address, and tone for example. There may be some insightful exploration of related themes - e.g. magic, government and responsibility (AO3ii).</li> <li>• Show good understanding of the implications of genre and form, and possible frameworks for understanding; the context of 'Romantic' handling of potentially tragic materials, for example (AO4).</li> </ul>
	29	
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<b>Answers that are proficient and well focused</b> and which should:		
<b>2</b>	23	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 3</li> <li>• Begin to show evidence of achievement against the criteria for Band 1</li> </ul>
	22	
	21	

<b>Answers that show a competent level of understanding</b> and which should:		
<b>3</b>	20	<ul style="list-style-type: none"> <li>• Express insights gained from the study of approaches to both Language and Literature with competence, using appropriate terminology accurately in relation to relevant detail. (AO1)</li> <li>• Make sensible use of chosen passages in exploring and analysing Prospero's use of language and actions. (AO2ii)</li> <li>• Demonstrate sound ability to use and evaluate different literary and linguistic approaches to the text. There may be some understanding of the linguistic and dramatic expression of Prospero's use and misuse of power. Band 3 responses are also likely to show some insight into how Prospero's changing attitudes and perspectives are expressed in discourse and action.</li> <li>• Show some awareness of the implications of genre and form, and possible frameworks for understanding the context of 'Romantic' handling of potentially tragic materials, for example (AO4).</li> </ul>
	19	
	18	

<b>Answers that are basically sound but sometimes uneven</b> and which should:		
<b>4</b>	17	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5</li> <li>• Begin to show evidence of achievement against the criteria for Band 3</li> </ul>
	16	
	15	

<b>Answers that are barely adequate as a response to the task set</b> and which should:		
<b>5i</b>	14	<ul style="list-style-type: none"> <li>• Show some ability, straightforwardly expressed, to communicate insights gained from the study of approaches to both Language and Literature, and some limited ability to use appropriate terminology accurately. (AO1)</li> <li>• Make limited use of selected passages in exploring and analysing Prospero's use of language and actions (AO2ii).</li> <li>• Demonstrate some limited ability to use and evaluate different literary and linguistic approaches to text, and a basic understanding of the linguistic and dramatic expression of Prospero's use and misuse of power. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii).</li> <li>• Show some limited awareness of the implications of genre and form: the 'Romantic' handling of potentially tragic materials, for example (AO4).</li> </ul>
	13	
	12	

	<b>Answers that are, on balance, not adequate to the task set</b> but which	
<b>5ii</b>	11 10 9	<ul style="list-style-type: none"> <li>• <i>show occasional evidence of achievement against the criteria for Band 5i</i></li> </ul>

	<b>Answers which do not reach the standard defined for band 5</b> because they	
<b>U</b>	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> <li>• <i>do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR</i></li> <li>• <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i></li> <li>• <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i></li> </ul>

William Shakespeare: *The Tempest*

<b>3b</b>	<b>Max. marks</b>  <b>30</b>	What do you find distinctive about the language used by the villains in <i>The Tempest</i> ? You should make detailed reference to <b>at least two</b> relevant passages, involving any of the following characters: Antonio; Sebastian; Alonso; Caliban.
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**Notes on the task:**

Candidates must show a good knowledge of the play, and an understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on the language used by chosen characters within specific dramatic contexts (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

<b>Band</b>	<b>Marks</b>	<b>DESCRIPTOR</b>
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<b>Answers that are penetrating and original</b> and which should:		
<b>1</b>	30	<ul style="list-style-type: none"> <li>• Be fluently written, showing a sophisticated ability to communicate insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1).</li> <li>• Make judicious use of selected passages in exploring and analysing the ways in which chosen characters use language, focusing on specific features of presentation and characterisation (AO2ii).</li> <li>• Use and evaluate different literary and linguistic approaches to texts with confidence. Band 1 responses are likely to show sophisticated insight into how chosen characters' attitudes, values and perspectives are expressed in their discourse: utterance types; agenda setting; semantic, lexical and grammatical choices; use of imagery; terms of address; tone; phonological and prosodic features, for example (AO3ii).</li> <li>• Show good understanding of the implications of genre and form, and possible frameworks for understanding; the 'Romantic' treatment of potentially tragic materials, for example (AO4).</li> </ul>
	29	
	28	
	27	
	26	
	25	
	24	

<b>Answers that are proficient and well focused</b> and which should:		
<b>2</b>	23	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 3</li> <li>• Begin to show evidence of achievement against the criteria for Band 1</li> </ul>
	22	
	21	

<b>Answers that show a competent level of understanding</b> and which should:		
<b>3</b>	20	<ul style="list-style-type: none"> <li>• Express insights gained from the study of approaches to both Language and Literature with competence, using appropriate terminology accurately in relation to relevant detail (AO1).</li> <li>• Make sensible use of chosen passages in exploring and analysing the ways in which both characters use language, focusing on specific features of presentation and characterisation (AO2ii).</li> <li>• Demonstrate sound ability to use and evaluate different literary and linguistic approaches to the text. Band 3 responses are likely to show sophisticated insight into how chosen characters' attitudes, values and perspectives are expressed in their discourse (AO3ii).</li> <li>• Show some understanding of the implications of genre and form, and possible frameworks for understanding - the context of the later plays and 'Romantic' handling of potentially tragic materials, for example. (AO4)</li> </ul>
	19	
	18	

<b>Answers that are basically sound but sometimes uneven</b> and which should:		
<b>4</b>	17	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5</li> <li>• Begin to show evidence of achievement against the criteria for Band 3</li> </ul>
	16	
	15	

<b>Answers that are barely adequate as a response to the task set</b> and which should:		
<b>5i</b>	14	<ul style="list-style-type: none"> <li>• Show some ability, straightforwardly expressed, to communicate insights gained from the study of approaches to both Language and Literature, and some limited ability to use appropriate terminology accurately (AO1).</li> <li>• Make some limited use of selected passages in exploring and analysing the ways in which chosen characters use language, focusing on specific features of presentation and characterisation (AO2ii).</li> <li>• Demonstrate some limited ability to use and evaluate different literary and linguistic approaches to text, and a basic awareness of into how selected characters' attitudes, values and perspectives are expressed in their discourse. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii).</li> <li>• Show some limited awareness of the understanding of the implications of genre and form.</li> </ul>
	13	
	12	

	<b>Answers that are, on balance, not adequate to the task set but which</b>	
<b>5ii</b>	11 10 9	<ul style="list-style-type: none"> <li>• <i>show occasional evidence of achievement against the criteria for Band 5i</i></li> </ul>

	<b>Answers which do not reach the standard defined for band 5 because they</b>	
<b>U</b>	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> <li>• <i>do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR</i></li> <li>• <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i></li> <li>• <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i></li> </ul>



Samuel Beckett: *Waiting for Godot*

4a	<b>Max. marks</b>  <b>30</b>	'Words invaded by silence.' Referring closely to <b>at least two</b> passages, consider the dramatic effects of dialogue in <i>Waiting for Godot</i> in the light of this comment.
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**Notes on the task:**

Candidates must show a good knowledge of the play, and an understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on the dramatic effects and linguistic features of selected dialogue (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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<b>Answers that are penetrating and original</b> and which should:		
1	30 29 28 27 26 25 24	<ul style="list-style-type: none"> <li>• Be written fluently, showing a sophisticated ability to express insights gained from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail.</li> <li>• Make judicious use of selected passages in exploring the effects and implications of dialogue and the use of silence. There may be informed analysis of and careful discussion of the relationship between words and silence - linguistic, dramatic and philosophical.</li> <li>• Use and evaluate literary and linguistic approaches to texts with confidence, showing sophisticated understanding of the linguistic patterning of words/silences, and their dramatic effects: verbal repetition; cohesion and coherence; use of silence in deepening mood (doubt, uncertainty and questioning); use of silences for disjunctive effects, for example.</li> <li>• Show an insightful appreciation of how linguistic choices and tragicomic form contribute to shaping overall meaning and effect.</li> </ul>

<b>Answers that are proficient and well focused</b> and which should:		
2	23 22 21	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 3</li> <li>• Begin to show evidence of achievement against the criteria for Band 1</li> </ul>

<b>3</b>	<b>Answers that show a competent level of understanding</b> and which should:	
	20	<ul style="list-style-type: none"> <li>• Demonstrate competence in communicating insights gained from the study of both Language and Literature. Appropriate terminology is used accurately in relation to relevant detail.</li> <li>• Make sensible use of selected passages and valid connections between them in exploring the dramatic effects and implications of dialogue and use of silence. There may be some clear analysis of and discussion of the relationship between words and silence - linguistic, dramatic and philosophical.</li> <li>• Use and evaluate different literary and linguistic approaches to texts competently, showing secure understanding the linguistic patterning of words/silence: verbal repetition; cohesion and coherence; use of silence in deepening mood (doubt, uncertainty and questioning); use of silences for disjunctive effects.</li> <li>• Show clear appreciation of how linguistic choices, use of silence and tragicomic form contribute to shaping overall meaning and effect.</li> </ul>
	19	
18		

<b>4</b>	<b>Answers that are basically sound but sometimes uneven</b> and which should:	
	17	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5</li> <li>• Begin to show evidence of achievement against the criteria for Band 3</li> </ul>
	16	
15		

<b>5i</b>	<b>Answers that are barely adequate as a response to the task set</b> and which should:	
	14	<ul style="list-style-type: none"> <li>• Show some ability, straightforwardly expressed, to communicate insights gained from the study of both Language and Literature, and some limited ability to use terminology accurately.</li> <li>• Make limited use of selected passages in exploring the dramatic effects and implications of dialogue and silence.</li> <li>• Demonstrate basic ability in using and evaluating different literary and linguistic approaches. There will be a basic awareness of the relationship between words and silence. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers.</li> <li>• Show limited appreciation of how tragicomic form contributes to the shaping of overall meaning and effect.</li> </ul>
	13	
12		

	<b>Answers that are, on balance, not adequate to the task set</b> but which	
<b>5ii</b>	11 10 9	<ul style="list-style-type: none"> <li>• <i>show occasional evidence of achievement against the criteria for Band 5i</i></li> </ul>

	<b>Answers which do not reach the standard defined for band 5</b> because they	
<b>U</b>	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> <li>• <i>do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR</i></li> <li>• <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i></li> <li>• <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i></li> </ul>

Samuel Beckett: *Waiting for Godot*

4b	<b>Max. marks</b>  30	'Movingly tender words and gestures compensate for moments of extreme cruelty.' Referring closely to the language and action of <b>at least two</b> particular passages, examine Beckett's presentation of tenderness and cruelty.
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**Notes on the task:**

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on the linguistic and dramatic presentation of tenderness and cruelty (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text. (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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<b>Answers that are penetrating and original</b> and which should:		
1	30 29 28 27 26 25 24	<ul style="list-style-type: none"> <li>• Be written fluently, showing a sophisticated ability to communicate insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail.</li> <li>• Use chosen passages judiciously in analysing the language of tenderness and cruelty. There will be a clear understanding of the means by which characters express states of mind and feeling, and of their actions: Pozzo's treatment of Lucky for example; elements of sado-masochism and suffering in Vladimir's relationship with Estragon, or ways in which they 'don't manage too badly' together.</li> <li>• Demonstrate confidence in using and evaluating different literary and linguistic approaches to texts. There will be sophisticated understanding of the language used: utterance types - commands, insults, threats; reported beatings; angst concerning Godot's behaviour (kindly or punitive?) versus expressions of affection, sympathy, companionship, sharing and conciliatoriness.</li> <li>• Show insightful appreciation of implications of dramatic form in shaping overall meaning: symbolic use of stage properties - (Pozzo's whip), and stage directions - 'they embrace', for example.</li> </ul>

<b>Answers that are proficient and well focused</b> and which should:		
2	23 22 21	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 3</li> <li>• Begin to show evidence of achievement against the criteria for Band 1</li> </ul>

<b>3</b>	<b>Answers that show a competent level of understanding</b> and which should:	
	20  19  18	<ul style="list-style-type: none"> <li>• Express clearly insights gained from the study of both Language and Literature. Appropriate terminology is accurately used in relation to relevant detail.</li> <li>• Make sensible use of chosen passages, and valid connections between them in analysing the language of tenderness and cruelty. There will be some understanding of the means by which characters express states of mind and feeling, and of their actions: Pozzo's treatment of Lucky for example; elements suffering in Vladimir's relationship with Estragon versus ways in which they 'don't manage too badly'.</li> <li>• Show sound ability to use and evaluate different literary and linguistic approaches. There will be a clear awareness of the language used: utterance types - commands, insults, threats; reported beatings, versus expressions of affection, sympathy, companionship, sharing and conciliatoriness.</li> <li>• Demonstrate a clear appreciation of implications of dramatic form in shaping overall meaning: symbolic use of stage properties - (Pozzo's whip), and stage directions - 'they embrace', for example.</li> </ul>

<b>4</b>	<b>Answers that are basically sound but sometimes uneven</b> and which should:	
	17  16  15	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5</li> <li>• Begin to show evidence of achievement against the criteria for Band 3</li> </ul>

<b>5i</b>	<b>Answers that are barely adequate as a response to the task set</b> and which should:	
	14  13  12	<ul style="list-style-type: none"> <li>• Show some ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and some limited ability to use terminology effectively and accurately.</li> <li>• Make some limited use of selected passages in analysing the language of tenderness and cruelty.</li> <li>• Demonstrate some limited ability to use and evaluate different literary and linguistic approaches to texts. There will be some basic awareness of the language used. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers.</li> <li>• Show some limited awareness of implications of dramatic form in shaping overall meaning: symbolic use of stage properties - (Pozzo's whip), and stage directions - 'they embrace', for example.</li> </ul>

	<b>Answers that are, on balance, not adequate to the task set</b> but which	
<b>5ii</b>	11 10 9	<ul style="list-style-type: none"> <li>• <i>show occasional evidence of achievement against the criteria for Band 5i</i></li> </ul>

	<b>Answers which do not reach the standard defined for band 5 because they</b>	
<b>U</b>	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> <li>• <i>do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR</i></li> <li>• <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i></li> <li>• <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i></li> </ul>

**Brian Friel: *Translations***

<b>5a</b>	<b>Max. marks</b>  <b>30</b>	Referring closely to <b>at least two</b> passages, examine the language of violence and threat in <i>Translations</i> .
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**Notes on the task:**

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on the overt and covert language of violence and threat, (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

<b>Band</b>	<b>Marks</b>	<b>DESCRIPTOR</b>
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<b>Answers that are penetrating and original</b> and which should:		
<b>1</b>	30 29 28 27 26 25 24	<ul style="list-style-type: none"> <li>• Be written fluently, showing a sophisticated ability to use insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail. (AO1)</li> <li>• Make judicious use of selected passages in exploring the linguistic and dramatic presentation of significant tensions (personal, cultural, political, historical and linguistic) and the language of violence/threat as used or experienced by specific characters.</li> <li>• Use and evaluate different literary and linguistic approaches to texts with confidence, showing sophisticated insight into the actions, attitudes and speech characteristics of particular characters: Lancey, Yolland, Hugh, Manus and Sarah, for example. There may well be a good understanding of the use of English as a medium of military oppression/cultural conquest.</li> <li>• Show an insightful appreciation of the ways in which the play focuses our attention on rising tensions. There may be clear understanding of the symbolic levels of presentation (AO4).</li> </ul>

<b>Answers that are proficient and well focused</b> and which should:		
<b>2</b>	23 22 21	<ul style="list-style-type: none"> <li>• <i>Fully meet the criteria for Band 3</i></li> <li>• <i>Begin to show evidence of achievement against the criteria for Band 1</i></li> </ul>

<b>3</b>	<b>Answers that show a competent level of understanding</b> and which should:	
	20	<ul style="list-style-type: none"> <li>• Communicate insights gained from study of Language and Literature with competence, using appropriate terminology accurately in relation to relevant detail. (AO1)</li> <li>• Make sensible use of selected passages in exploring the linguistic and dramatic presentation of significant tensions (personal, cultural, political, historical and linguistic) and the language of violence/threat as used or experienced by specific characters.</li> <li>• Use and evaluate different literary and linguistic approaches to texts competently, showing some understanding of the actions, attitudes and speech characteristics of particular characters: Lancey, the Donnelly brothers, Hugh and Sarah, for example. There may well be a good understanding of the use of English as a medium of military oppression/cultural conquest.</li> <li>• Demonstrate a secure appreciation of the ways in which the play focuses our attention on rising tensions. There may be some understanding of symbolic levels of presentation. (AO4)</li> </ul>
	19	
18		

<b>4</b>	<b>Answers that are basically sound but sometimes uneven</b> and which should:	
	17	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5</li> <li>• Begin to show evidence of achievement against the criteria for Band 3</li> </ul>
	16	
15		

<b>5i</b>	<b>Answers that are barely adequate as a response to the task set</b> and which should:	
	14	<ul style="list-style-type: none"> <li>• Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and some limited ability to use appropriate terminology accurately. (AO1)</li> <li>• Make some limited use of selected passages in exploring the presentation of significant tensions and the language of violence/threat as used or experienced by specific characters.</li> <li>• Use and evaluate different literary and linguistic approaches to texts in a basic way, showing some limited understanding of the actions, attitudes and speech characteristics of particular characters.</li> <li>• Show limited appreciation of the ways in which the play focuses our attention on rising tensions. There may be some limited understanding of symbolic levels of presentation. (AO4)</li> </ul>
	13	
12		



	<b>Answers that are, on balance, not adequate to the task set</b> but which	
<b>5ii</b>	11 10 9	<ul style="list-style-type: none"> <li>• <i>show occasional evidence of achievement against the criteria for Band 5i</i></li> </ul>

	<b>Answers which do not reach the standard defined for band 5</b> because they	
<b>U</b>	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> <li>• <i>do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR</i></li> <li>• <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i></li> <li>• <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i></li> </ul>

**Brian Friel: *Translations***

<b>5b</b>	<b>Max. marks</b>  <b>30</b>	Hugh describes Gaelic as ‘a rich language, Lieutenant, full of the mythologies of fantasy and hope and self-deception.’ Consider the importance of Gaelic in <i>Translations</i> in the light of this comment. You should include in your answer detailed reference to the language and action of <b>at least two</b> passages.
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**Notes on the task:**

Candidates must show a good understanding of their chosen passages, exploring and commentating on relationships between them (AO2ii). They will be rewarded for their ability to focus on the presentation and significance and of Gaelic (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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<b>Answers that are penetrating and original</b> and which should:		
1	30	<ul style="list-style-type: none"> <li>• Be written fluently, showing a sophisticated ability to use insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail. (AO1)</li> <li>• Make judicious use of selected scenes in exploring the some of the cultural, economic, political and philosophical implications of Hugh’s comment. Gaelic may be understood in relation to other codes (English, Latin and Greek), individual characters and relationships (the aesthetic and poetic qualities of Gaelic for Yolland), and perceptions of history, literature and mythology (AO2ii).</li> <li>• Use and evaluate different literary and linguistic approaches to texts with confidence, showing sophisticated insight into the attitudes and speech characteristics of Hugh, Jimmy, Manus and Owen, for example; code-switching between Gaelic, English, Greek and Latin; use of Irish idioms and syntax and lexis. There may be a good understanding, too, of the significance of the title <i>Translations</i> (AO3ii).</li> <li>• Show an insightful appreciation of the ways in which the play focuses our attention on the importance of Gaelic in terms of overall meaning and dramatic effect (AO4).</li> </ul>
	29	
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<b>Answers that are proficient and well focused</b> and which should:		
<b>2</b>	23 22 21	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 3</li> <li>• Begin to show evidence of achievement against the criteria for Band 1</li> </ul>

<b>Answers that show a competent level of understanding</b> and which should:		
<b>3</b>	20 19 18	<ul style="list-style-type: none"> <li>• Communicate insights gained from study of Language and Literature with competence, using appropriate terminology accurately in relation to relevant detail. (AO1)</li> <li>• Make sensible use of selected passages in exploring some of the cultural, economic, political and philosophical implications of Hugh's comment. Gaelic may be understood in relation to other codes (English, Latin and Greek), individual characters and relationships (the aesthetic and poetic qualities of Gaelic for Yolland), and perceptions of history, literature and mythology (AO2ii).</li> <li>• Use and evaluate different literary and linguistic approaches to texts competently, showing some understanding of the attitudes and speech characteristics of Hugh, Jimmy, Manus and Owen, for example; code-switching between Gaelic, English, Greek and Latin; use of Irish idioms and syntax and lexis. There may be some understanding, too, of the significance of the title <i>Translations</i> (AO3ii).</li> <li>• Demonstrate some appreciation of the ways in which the play focuses our attention on the importance of Gaelic in terms of overall meaning and dramatic effect (AO4).</li> </ul>

<b>Answers that are basically sound but sometimes uneven</b> and which should:		
<b>4</b>	17 16 15	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5</li> <li>• Begin to show evidence of achievement against the criteria for Band 3</li> </ul>

<b>Answers that are barely adequate as a response to the task set</b> and which should:		
<b>5i</b>	14 13 12	<ul style="list-style-type: none"> <li>• Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and some limited ability to use appropriate terminology accurately. (AO1)</li> <li>• Make some limited use of selected passages in exploring some of the implications of Hugh's comment.</li> <li>• Use and evaluate different literary and linguistic approaches to texts in a basic way, showing limited insight into the significance of Gaelic in the play (AO3ii).</li> <li>• Show some limited appreciation of the ways in which the play focuses our attention on the importance of Gaelic in terms of overall meaning and dramatic effect (AO4).</li> </ul>

	<b>Answers that are, on balance, not adequate to the task set but which</b>	
<b>5ii</b>	11 10 9	<ul style="list-style-type: none"> <li>• <i>show occasional evidence of achievement against the criteria for Band 5i</i></li> </ul>

	<b>Answers which do not reach the standard defined for band 5 because they</b>	
<b>U</b>	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> <li>• <i>do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR</i></li> <li>• <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i></li> <li>• <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i></li> </ul>

Tennessee Williams: *A Streetcar Named Desire*

6a	<b>Max. marks</b>  30	'The relationship between Blanche and Mitch is doomed to fail sooner or later.' Consider this view, examining in particular how these characters speak to and about each other. In your answer you should include detailed reference to <b>at least two</b> passages.
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**Notes on the task:**

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on the language used by both Blanche and Mitch within specific dramatic contexts (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches in responding to the question (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1)

Band	Marks	DESCRIPTOR
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<b>Answers that are penetrating and original</b> and which should:		
1	30 29 28 27 26 25 24	<ul style="list-style-type: none"> <li>• Be fluently written, showing a sophisticated ability to communicate insights gained from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail. (AO1)</li> <li>• Make judicious use of chosen passages in analysing examples of the language used by both Blanche and Mitch. There will be a clear understanding of the presentation of both characters in terms of their states of mind, feelings, values and behaviour, and perhaps their relationships with other characters (Stanley and Stella, for example) in considering the idea of inevitable failure (AO2ii).</li> <li>• Use and evaluate different literary and linguistic approaches to the study of language and Literature with confidence, demonstrating sophisticated insight into the complexities of both characters' discourse: lexical and grammatical choices; terms of address; tone and register; status markers; idealised, lyrical evocations and literary/cultural allusion versus faltering, hesitations and colloquialism (AO3ii).</li> <li>• Show insight into the complexity of levels of presentation, naturalistic and symbolic: (stage directions; use of music, lighting and sound; movement and gesture; costume; use of stage properties, for example) in coming to a well-informed judgement (AO4).</li> </ul>

<b>Answers that are proficient and well focused</b> and which should:		
2	23 22 21	<ul style="list-style-type: none"> <li>• <i>Fully meet the criteria for Band 3</i></li> <li>• <i>Begin to show evidence of achievement against the criteria for Band 1</i></li> </ul>

<b>Answers that show a competent level of understanding</b> and which should:		
<b>3</b>	20	<ul style="list-style-type: none"> <li>• Demonstrate competence in communicating insights gained from the study of Language and Literature, using terminology accurately in relation to relevant detail. (AO1)</li> <li>• Make sensible use of chosen passages in analysing examples of the language used by both Blanche and Mitch. There will be some understanding of the presentation of both characters in terms of their states of mind, feelings, values and behaviour, and perhaps their relationships with other characters in considering the idea of inevitable failure (AO2ii).</li> <li>• Use and evaluate different literary and linguistic approaches to the study of language and Literature with confidence, showing a sound understanding of the complexities and characteristics of both characters' discourse (AO3ii).</li> <li>• Show some understanding of levels of presentation, naturalistic and symbolic: stage directions; use of music, lighting and sound; movement and gesture; costume; use of stage properties in attempting to come to an informed judgement. (AO4)</li> </ul>
	19	
	18	

<b>Answers that are basically sound but sometimes uneven</b> and which should:		
<b>4</b>	17	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5</li> <li>• Begin to show evidence of achievement against the criteria for Band 3</li> </ul>
	16	
	15	

<b>Answers that are barely adequate as a response to the task set</b> and which should:		
<b>5i</b>	14	<ul style="list-style-type: none"> <li>• Show some basic ability, straightforwardly expressed, to communicate insights from the study of Language and Literature, and limited ability to use terminology accurately (AO1).</li> <li>• Make some limited use of selected passages in offering an approach to the question which demonstrates partial understanding of the presentation of both characters (AO2ii).</li> <li>• Demonstrate a basic understanding of the usefulness of different literary and linguistic approaches to the text and some limited understanding of the characteristics of both characters' discourse. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii).</li> <li>• Show some limited understanding of understanding of dramatic method in approaching the question (AO4).</li> </ul>
	13	
	12	

	<b>Answers that are, on balance, not adequate to the task set</b> but which	
<b>5ii</b>	11 10 9	<ul style="list-style-type: none"> <li>• <i>show occasional evidence of achievement against the criteria for Band 5i</i></li> </ul>

	<b>Answers which do not reach the standard defined for band 5</b> because they	
<b>U</b>	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> <li>• <i>do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR</i></li> <li>• <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i></li> <li>• <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i></li> </ul>

**Williams: *A Streetcar Named Desire***

<b>6b</b>	<b>Max. marks</b>  <b>30</b>	Examine some of the ways in which truth and illusion are explored through the language of <i>A Streetcar Named Desire</i> . In your answer you should refer in detail to the linguistic features and action of <b>at least two</b> passages.
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**Notes on the task:**

Candidates must show a good understanding of their chosen passages, exploring and commentating on relationships between them (AO2ii). They will be rewarded for their ability to focus on some of the ways in which the play's language and action explore truth and illusion (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

<b>Band</b>	<b>Marks</b>	<b>DESCRIPTOR</b>
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<b>Answers that are penetrating and original</b> and which should:		
<b>1</b>	30	<ul style="list-style-type: none"> <li>• Be fluently written, showing a sophisticated ability to communicate insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail.</li> <li>• Make judicious use of chosen passages in exploring contrasting modes of experience and presentation. There will be good understanding of the linguistic and dramatic means by which truth and illusion are explored: through the developing conflict between Blanch and Stanley; idealised/fantatised representations of the past, love, selfhood, relationships and culture versus pragmatism, self-interest and 'new' America, for example.</li> <li>• Use and evaluate relevant literary and linguistic approaches to texts with confidence, showing sophisticated insight into the linguistic complexities of presentation of contrasting experiences. There might well be careful linguistic analysis of the speech, perceptions and values of different characters: naturalistic, colloquial idioms and slang terms versus stilted lyricism, literary/cultural allusions and elaborate figurative language, for example.</li> <li>• Show insight into the complexity of levels of presentation, naturalistic and symbolic: (stage directions; use of music, lighting and sound; movement and gesture; costume; use of stage properties, for example) in shaping overall meaning and effect (AO4).</li> </ul>
	29	
	28	
	27	
	26	
	25	
	24	



<b>2</b>	<b>Answers that are proficient and well focused</b> and which should:	
	23 22 21	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 3</li> <li>• Begin to show evidence of achievement against the criteria for Band 1</li> </ul>

<b>3</b>	<b>Answers that show a competent level of understanding</b> and which should:	
	20  19  18	<ul style="list-style-type: none"> <li>• Demonstrate competence in communicating insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail.</li> <li>• Make sensible use of chosen passages in exploring contrasting modes of experience and presentation. There will be some understanding of the linguistic and dramatic means by which truth and illusion are explored: in the developing conflict between Blanch and Stanley; idealised/fantatised representations of the past, love, selfhood, relationships and culture versus pragmatism, self-interest and 'new' America, for example.</li> <li>• Use and evaluate different literary and linguistic approaches to texts competently, showing some understanding of the linguistic complexities of presentation of contrasting experiences. There might well be some linguistic analysis of the speech, perceptions and values of different characters: naturalistic, colloquial idioms and slang terms versus stilted lyricism, literary/cultural allusions and elaborate figurative language, for example.</li> <li>• Demonstrate a secure grasp of different levels of presentation, naturalistic and symbolic: (stage directions; use of music, lighting and sound; movement and gesture; costume; use of stage properties, for example) in shaping overall meaning and effect (AO4).</li> </ul>

<b>4</b>	<b>Answers that are basically sound but sometimes uneven</b> and which should:	
	17 16 15	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5</li> <li>• Begin to show evidence of achievement against the criteria for Band 3</li> </ul>

	<b>Answers that are barely adequate as a response to the task set</b> and which should:	
<b>5i</b>	14 13 12	<ul style="list-style-type: none"> <li>• Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of both Language and Literature, and some limited ability to use terminology accurately.</li> <li>• Make limited use of selected passages in exploring contrasting experiences. There will be some basic understanding of some of the linguistic and dramatic means by which central ideas and concerns are constructed and conveyed.</li> <li>• Demonstrate a basic ability to use and evaluate different literary and linguistic approaches to texts, and show some limited appreciation of the expression of the contrasting experiences of Blanche and Stanley, for example. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers.</li> <li>• Show limited awareness of different levels of presentation, naturalistic and symbolic, in shaping overall meaning and effect (AO4).</li> </ul>

	<b>Answers that are, on balance, not adequate to the task set</b> but which	
<b>5ii</b>	11 10 9	<ul style="list-style-type: none"> <li>• show occasional evidence of achievement against the criteria for Band 5i</li> </ul>

	<b>Answers which do not reach the standard defined for band 5</b> because they	
<b>U</b>	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> <li>• do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR</li> <li>• do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</li> <li>• are not written with sufficient clarity or accuracy to make meaning and argument coherent</li> </ul>



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RECOGNISING ACHIEVEMENT

Mark Scheme 2719  
January 2005

## INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised September 2004)

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

### 1 Before the standardisation meeting

Before the standardisation meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out in pencil in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

### 2 After the standardisation meeting

- a) Scripts must be marked in red, including those initially marked in pencil for the standardisation meeting.
- b) All scripts must be marked in accordance with the version of the final mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

#### Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

**d) Recording of marking: the scripts**

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand marking at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.

***(Section 8a – d, page 7)***

**e) Handling of unexpected answers**

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

***(Section 6a, bullet point 5, page 6)***

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

***(Appendix 5, para 19, page 25)***

**Mark Scheme Guidance**

The mark scheme for this, as for all units, is derived from, and must be read in conjunction with, the **generic mark band descriptions** published at Section 3.1.1 in the Specification document. Reference must also be made to the **band descriptions for Written Communication**, published at Section 3.2.1 in the Specification document.

The mark scheme provides unit-specific notes of guidance and question-specific band descriptions for each relevant Assessment Objective indicating both skills and likely content. Marking must be based on assessment of performance against each relevant Assessment Objective.

**Question 1 targets AO1, AO2ii, AO3ii and AO4.**

**Question 2 targets AO1, AO4, AO5 and AO6.**

Written Communication is assessed under Assessment Objective 1.

## 1 Rubric

Answer Section A and Section B.

There is ONE Compulsory question in Section A.

There is ONE Compulsory question in Section B.

## 2 Assessment Objectives

<b>AO1</b>	communicate clearly the knowledge, understanding and insights gained from the combined study of literary and linguistic study, using appropriate terminology and accurate written expression
<b>AO2ii</b>	respond with knowledge and understanding to texts of different types and from different periods, exploring and commenting on relationships and comparisons between them
<b>AO3ii</b>	use and evaluate different literary and linguistic approaches to the study of written and spoken language, showing how these approaches inform their readings
<b>AO4</b>	show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts
<b>AO5</b>	identify and consider the ways attitudes and values are created and conveyed in speech and writing
<b>AO6</b>	demonstrate expertise and accuracy in writing for a variety of specific purposes and audiences, drawing on knowledge of literary texts and features of language to explain and comment on the choices made

- (i) For this Unit, the % weighting of marks to assessment objectives is as follows:

**AO1: 5% AO2ii: 10% AO3ii: 5% AO4: 5% AO5: 5% AO6: 10%**

Total: 40% of A2. (20% of Advanced GCE).

- (ii) Section A focuses on AO1, AO2ii, AO3ii and AO4.  
Section B focuses on AO1, AO4, AO5 and AO6.

## 3 Awarding Marks

- (i) Each question is worth 30 marks.
- (ii) For each answer, a **single overall mark** out of 30 must be awarded, as follows:
- Refer to the question-specific mark schemes in (5), below, for descriptions of levels of skill and likely content;
  - Using 'best fit', locate the answer in the appropriate mark band;
  - Bearing in mind the weighting of the key AOs (see above), place the answer within the band and award the appropriate mark out of 30.

Please mark **POSITIVELY**. Use the lowest mark in the band **ONLY** if the answer is borderline/doubtful.

Please use the **FULL RANGE** of marks, particularly at the top and bottom ends of the mark range.

(iii) When the complete script has been marked:

- If necessary, follow the instructions concerning rubric infringements;
- Add together the marks for the two answers, to arrive at the total mark for the script;
- Cross-check this mark against the generic mark band descriptions – does the overall mark fairly reflect the achievement demonstrated in the script? Review the marking of individual questions, if necessary;
- Check the band descriptions for Written Communication. If performance in this aspect falls into a band which differs significantly from that of the script as a whole, review the total mark in the light of this judgement.

#### 4 Rubric Infringement

Candidates may infringe the rubric in one of the following ways:

- **Only answering one question.**
- **Not answering Question 1.**

If a candidate's script fits the above description no more than half the total available marks for the Unit may be awarded.

#### 5 Question-specific mark schemes

The following guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; Examiners must be careful to reward original but well-focused answers and implicit as well as explicit response to questions.



<b>Qn. No.</b>	<b>Max. Marks</b>	Look again at <b>Passage A</b> , the transcription of the ‘Judge Judy’ show, and <b>Passage B</b> , the extract from <i>Great Expectations</i> by Charles Dickens.
<b>1</b>	<b>30</b>	Using any of the approaches to literary and linguistic study that you are familiar with, write about how ideas and feelings are constructed and presented through in each of these two texts.  In the course of your answer you should refer to <b>at least one</b> example of monologue from your wider reading for purposes of comparison or contrast. This can include any text studied for another unit on the course, and can be taken from any type of text: prose, non-fiction, drama, or natural spoken language.

**Notes on the task:** Through close analysis candidates should show knowledge and understanding of how the combined study of literary and linguistic approaches can offer insights into both texts and another of their choice [AO1]; they should be able to draw comparison between literary and non-literary features in different types of text including narrative forms and spontaneous speech [AO2ii]; evaluate the effects of construction and delivery of such texts showing how they shape interpretations such as the constructed voice of the prose compared to the tone of the transcript [AO3ii]; show an appreciation of how the different forms, contents, style and vocabulary of the texts shape their meanings such as the use of aggressive register and tone of one speaker in each text compared to the nervousness and bemusement of another [AO4].

Band	Marks	DESCRIPTOR
<b>1</b>	<b>Answers that show depth and insight</b> and which should:	
	30	<ul style="list-style-type: none"> <li>• A discriminating and sophisticated understanding of and insights into the linguistic and literary features of each text [such as the use of diction and form] supported by the use of highly appropriate terminology and accurate expression [AO1]</li> <li>• A perceptive and informed appreciation and understanding of comparative linguistic [such as lexis and syntax] and literacy features [such as the uses of conversational control, narrative voice and register] between the given texts and other selected and relevant monologue forms [AO2ii]</li> <li>• A detailed and discriminating analysis of the different linguistic and literary approaches to spoken and written language [such as the different styles of delivery in the extracts shown, aspects of lexis and register, and the constructed and shaped features of these monologues in terms of theme and style] showing how these inform our interpretations [AO3ii]</li> <li>• An informed understanding of the ways in which the contexts and linguistic and literary features of different monologue forms shape meaning and interpretation [AO4]</li> </ul>
	29	
	28	
	27	
	26	
25		
	24	

<b>2</b>	<b>Answers that are proficient and well focused</b> and which should:	
	23	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 3.</li> <li>• Begin to show evidence of achievement against the criteria for Band 1.</li> </ul>
	22	
	21	

<b>3</b>	<b>Answers that show a competent level of understanding</b> and which should:	
	20	<ul style="list-style-type: none"> <li>• A clear understanding of and insights into the linguistic and literary features of the texts [such as aspects of diction and form] supported by the use of appropriate terminology and generally accurate expression [AO1]</li> <li>• An informed appreciation and understanding of comparative linguistic [such as lexis and syntax] and literary features [such as the uses of conversational control, narrative voice and register] between the given texts and other selected and relevant monologue forms [AO2ii]</li> <li>• A clear analysis of the different linguistic and literary approaches to spoken and written language [such as the different styles of delivery in the extracts shown, aspects of lexis and register and the constructed and shaped features – as well as the unstructured ones -of these monologues in terms of theme and style] showing how these inform our interpretations [AO3ii]</li> <li>• A clear understanding of the ways in which the contexts and linguistic and literary features of different monologue forms shape meaning and interpretation [A04]</li> </ul>
	19	
	18	
17		

<b>4</b>	<b>Answers that are basically sound but sometimes uneven</b> and which should:	
	17	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5.</li> <li>• Begin to show evidence of achievement against the criteria for Band 3.</li> </ul>
	16	
	15	
14		

<b>5i</b>	<b>Answers that are barely adequate as a response to the task set</b> and which should:	
	14 13 12	<ul style="list-style-type: none"> <li>• A basic understanding of and insights into the linguistic and literary features of the texts [such as some awareness of the uses of diction and form] supported by the use of some terminology and generally accurate expression [AO1]</li> <li>• Some appreciation and understanding of comparative linguistic [such as lexis and syntax] and literary features [such as the uses of vocabulary and form] between the given texts and other selected and relevant monologue forms [AO2ii]</li> <li>• Basic analysis of some linguistic and literary approaches to spoken and written language [such as some aspects of delivery in the extracts and some basic awareness of their constructed and unconstructed qualities] with some elementary understanding of how these affect the reader's impressions [AO3ii]</li> <li>• Understanding of some of the ways in which the contexts and linguistic and literary features of different monologue forms shape meaning and interpretation [AO4]</li> </ul>

<b>5ii</b>	<b>Answers that are, on balance, not adequate to the task set</b> but which:	
	11 10 9	<ul style="list-style-type: none"> <li>• <i>Show occasional evidence of achievement against the criteria for Band 5i.</i></li> </ul>

<b>U</b>	<b>Answers which do not reach the standard defined for Band 5</b> because they:	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> <li>• <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) AND/OR</i></li> <li>• <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i></li> <li>• <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i></li> </ul>

<b>Qn. No.</b>	<b>Max. Marks</b>	Look again at <b>Passage C</b> , the article written by the actor, comedian and writer Meera Syal.
<b>2</b>	<b>30</b>	<p>You are the producer of a new television entertainment programme called 'Only the Best!' in which contestants perform a series of auditions in front of a panel of judges. They have to pass each audition in order to stay in the programme. As the producer, you have to give a brief pre-show talk to the contestants on how to survive auditions.</p> <p>(a) Basing your answer on the material in the article by Meera Syal write part of your talk [between 120-150 words].</p> <p>(b) Write a commentary which compares the literacy and linguistic features of your piece with those of the original text.</p>

**Notes on the task:**

Candidates should show the use of appropriate language and written expression in writing the talk and knowledge and insights about the form compared to the language of the original in their commentary [AO1]; they should show an appreciation of how the lexis and style of the piece differ from those of the original article [AO4]; consider how the writer's different values and attitudes are created and conveyed in both texts [AO5]; show skill and accuracy in both the creative piece and commentary, demonstrating how varied purposes and audiences are shaped by different linguistic and literary features; show the capacity to explain and comment on them [AO6]

<b>Band</b>	<b>Marks</b>	<b>DESCRIPTOR</b>
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<b>Answers that show depth and insight and which should:</b>		
<b>1</b>	30	<ul style="list-style-type: none"> <li>Consistently accurate, structured, assured written expression which, in the notes, demonstrates a clear understanding of the shaping of an audience's response [through apposite choice of language, register, tone and structure] and, in the commentary, articulates with precision how interconnecting literary and linguistic approaches can be applied to illuminate the comparison that is being drawn; sophisticated handling of appropriate terminology and discriminating use of examples [AO1]</li> <li>A full appreciation of how different contexts shape the form [aligned to different senses of audience], style [the possible differences in attitude and tone] and vocabulary [a contrast between the humorous and light tone of the original compared to the context and content of the talk] which can lead to different meanings [AO4]</li> <li>A sophisticated consideration of the ways in which different features convey different values and attitudes in speech and writing [for example, how different senses of audience include or exclude certain patterns of thought] [AO5]</li> <li>A high level of accuracy in the writing and commentary supported by the use of highly appropriate terminology [drawing on linguistic and literary terms] to explain and comment on features and choices [AO6]</li> </ul>
	29	
	28	
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	26	
	25	
24		

<b>2</b>	<b>Answers that are proficient and well focused</b> and which should:	
	23	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 3.</li> <li>• Begin to show evidence of achievement against the criteria for Band 1.</li> </ul>
	22	
	21	

<b>3</b>	<b>Answers that show a competent level of understanding</b> and which should:	
	20	<ul style="list-style-type: none"> <li>• Clear, accurate written expression which, in the notes, demonstrates a clear understanding of the shaping of an audience's response [through sound choice of language, register, tone and structure] and in the commentary, articulates with reasonable clarity how interconnecting literary and linguistic approaches can be applied to illuminate the comparison that is being drawn; effective use of appropriate terminology and competent selection of examples to highlight key features [AO1]</li> <li>• A clear awareness of how different contexts shape the form [aligned to different senses of audience], style [the possible differences in attitude and tone] and vocabulary [a contrast between the different lexis and patterns of delivery in both texts] which can lead to different meanings [AO4]</li> <li>• A clear consideration of the ways in which different features [such as some awareness of colloquial and formal features] convey different values and attitudes in speech and writing [for example, how different senses of audience include or exclude certain patterns of speech or thought] [AO5]</li> <li>• A consistent level of accuracy in the writing and commentary supported by the use of correct and relevant terminology [drawing on linguistic and literary terms] to explain and comment on features and choices [AO6]</li> </ul>
	19	
	18	

<b>4</b>	<b>Answers that are basically sound but sometimes uneven</b> and which should:	
	17	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5.</li> <li>• Begin to show evidence of achievement against the criteria for Band 3.</li> </ul>
	16	
	15	

<b>5i</b>	<b>Answers that are barely adequate as a response to the task set</b> and which should:	
	14 13 12	<ul style="list-style-type: none"> <li>On balance, reasonably effective written expression [though with occasional lapses] which, in the notes, demonstrates some limited understanding of the shaping of an audience's response [through choice of language, register, tone] and, in the commentary, attempts with some limited success to apply literary and linguistic approaches to illuminate the comparison that is being drawn; an attempt to use basic but appropriate terminology to highlight some basic features [AO1]</li> <li>Limited appreciation of how different contexts shape the form [aligned to different sense of audience] style [the possible differences in attitude and tone] and vocabulary which can lead to different meanings [AO4]</li> <li>Some consideration of the ways in which different features [such as colloquial and formal features] convey different values and attitudes in both texts [for example, how different senses of audience include or exclude certain patterns of speech or thought] [AO5]</li> <li>A relevant level of accuracy in the writing and commentary supported by the use of occasional terminology [drawing on linguistic and literary terms] to explain and comment on features and choices [A06]</li> </ul>
<b>5ii</b>	<b>Answers that are, on balance, not adequate to the task set</b> but which:	
	11 10 9	<ul style="list-style-type: none"> <li>Show occasional evidence of achievement against the criteria for Band 5i.</li> </ul>
<b>U</b>	<b>Answers which do not reach the standard defined for Band 5</b> because they:	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> <li>Do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) AND/OR</li> <li>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</li> <li>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</li> </ul>



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RECOGNISING ACHIEVEMENT

REPORT ON THE UNITS  
JANUARY 2005

### **Chief Examiner's Report**

On the basis of work seen in this session, candidates seem to be consolidating their progress across the units. There is a clear focus on the requirements of the Assessment Objectives, an increasing familiarity with the application of linguistic and literary terminology to a range of texts and, at best, an appreciation of the effects of particular devices. At the lower end of the range, some candidates tend to rely on paraphrase or generalisation and this is still an area that could be focused on. Candidates' time management is, on the whole, excellent.



## 2714 - Linking Language and Literature

### General Comments

Candidates produced some thoughtful and confident work underpinned by a growing confidence in using appropriate terminology and offering an interpretation of fictional dialogue and natural spontaneous speech. There was, in general, an effective use of time management and application of the rubric. Occasionally, some candidates tended to spend more time examining the first passage at the expense of commenting on the transcription, creating a rather unbalanced response. Answers in the middle of the range tended to rely on descriptive identification of features rather than commenting on the effects of what was identified. There is evidence of AO5 being successfully addressed, though, with greater focus and appreciation of its influence on possible readings of the material.

### Comments on Individual Questions

**Q1** There were some solid and efficient responses to the question set and, at best, a clear and comparative appreciation of the passages. Some of the answers at the top of the range managed to interweave comments in a discriminating manner which showed some depth and insight. Those in the middle of the range displayed a sound knowledge of technical features without quite developing comments on the effects of what was identified. Answers at the lower end of the range offered limited application of literary and linguistic concepts and tended to note basic, if adequate, ideas about, for example, the transcription: that it contained fillers and hesitations but little about the choice of vocabulary.

**Passage A** was dealt with, at best, in an informed fashion. Candidates sensed the use of attitudes and register in a pleasing fashion. The authoritative stance of the policeman was contrasted to the possible self-pity and nonchalance of the 'bloke' in a perceptive and incisive manner. The detached tone of the narrator was also explored fully. There were some interesting ideas about divergence and convergence of the speakers as well as the use of dialect and accent to indicate status and class. These responses embedded selective and relevant quotations in their answers. Answers in the lower range tended to be rather general and skirted around AO5 in particular; they tended to rely on paraphrase or narrative.

**Passage B** was, in the lower range [and to some extent in the middle range], explored in a rather general way. The contrasting attitude of the officer was duly noted but closer, detailed examination of the speaker's lexis was not really evident. Better answers broke the passage into sections and offered comparisons of their similarities and differences: for example, the way in which the speaker began in a hesitant, nervous manner but how, by the end, he was asserting ideas and offering judgments, moving from third person to first person. This separation of the transcription into shorter units allows candidates to see things in closer detail rather than taking an overview of the extract.

**2715 - Poetry and Prose  
(Written Examination)**

**General Comments**

As with last January's paper, there was a small but encouraging improvement on the performance in the May session. Relatively few candidates seemed to be struggling to express a simple, basic textual understanding; most were able to apply relevant linguistic and literary approaches. A few scripts were quite outstandingly good in their focus and lucidity.

There was some evidence in more uneven scripts, however, of candidates pursuing their own (prepared) agenda rather than answering the question as set. Given even a glimpse of a chance to do so, some candidates in every session fall back on description and narration. If Centres wish to give candidates one guiding principle in approaching their answers, it could helpfully be to focus constantly on how a writer's choices of language create meaning.

Allocation of time between the two questions was hardly ever a problem. Where scripts showed an imbalance, it seemed due to a lack of textual knowledge rather than a failure of examination technique.

**Comments on Individual Questions**

**1. CHAUCER: *The Nun's Priest's Tale***

Pertelote's "strong views" and her attitudes towards Chauntecleer in this extract were generally well understood, and adequately illustrated by reference to her use of rhetorical questions and lexis connected to knowledge of medicine and the Humours. Attention to technique ("ways in which Chaucer presents") in the AO4 dimension was less good, often depending on simple assertion that Chauntecleer expressed his views strongly or on knowledge of the content of the *exempla*. Discussion of the (alleged) anti-feminist views of Chauntecleer or the Nun's Priest or Chaucer was not generally helpful in answering this question. It is encouraging, though, to see that candidates do engage with the ideas in the text and communicate some enjoyment as well as understanding.

**2. CHAUCER: *The Miller's Tale***

Candidates answering this question seemed particularly well-prepared. As a result, the quality of AO1/AO3i/AO5 skills was relatively high. Close reading of the passage was accurate, and there was some useful discussion of the features of speech displayed by both characters, especially in terms of how this revealed their characters both here and elsewhere in the text. The effects of individual details of diction were sometimes rather subtly appreciated, for example Nicholas's reference to John as "myn hooste, life and deere" and the repeated description of Nicholas as "hende". Sentence structure was again, as with Q.1, a focus of the first bullet prompt; and candidates made some useful comments about sentence length, noting that Nicholas's longer utterances were somehow indicative of his deviousness. Very few candidates, however, seem to have the grammatical knowledge necessary actually to analyse how sentences work: if they had then they might, for example, have been able to explain in linguistic terms how Nicholas's tone shifts from almost-endeavourment in line 15 to thinly-veiled threat in line 21.

### 3. ROBERT FROST: *Selected Poems*

Answers to this question revealed plenty of textual knowledge in terms of Frost's themes and concerns. Most candidates at least tried to focus on structure, but discussion of the features highlighted by the bullet prompts – sentence and stanza structure, rhyme and rhythm – tended to be superficial and/or approximate. The mark-scheme contains examples of features which might usefully have been explored.

Effects were asserted rather than precisely located in textual detail. Extravagant claims were made, as they regularly are, for the effects of poetic form. Perhaps candidates are afraid of the critical terminology (AO1) conventionally used to describe metre, and hope that a passing reference to iambic pentameter will earn credit. They would be better advised to start with what they can understand – for example, an accurate count of the number of syllables or stresses in a line. One peculiarity from previous sessions is becoming more noticeable: candidates make an assertion about rhythm, then illustrate it with an example of rhyme, and *vice versa*.

Rather more interesting and useful comments were made about the poem's time structure. Although they struggled to characterise verb tenses accurately, many candidates did notice the shifts between stanzas. They also displayed a generally sound broad understanding of the changing mood of the poem: AO5 awareness was a strength of many answers. The AO4 dimension was often introduced thematically, with candidates showing competent knowledge of Frost's symbolic uses of leaves and the seasons in poems such as "After Apple-Picking" and "Gathering Leaves". There was some reference, not always particularly accurate, to structure in the AO4 dimension.

### 4. WENDY COPE: *Making Cocoa for Kingsley Amis*

Cope's irony in this poem and elsewhere was generally understood as a device for mockery (of ideas or of people). Candidates made heavy weather of explaining Cope's reversal of the stereotypical view of the poet starving in a garret; some clearly did not understand that any kind of reversal was going on, and struggled to 'place' the epigraph. It was generally asserted that Cope's method was ironic, and other appropriate poems were referred to. But very few candidates managed, or even appeared to try, to locate the irony in details of diction and register, as the question instructed.

A few answers showed a real sophistication in exploring the effects of rhyme and rhythm, understanding that the superficial 'bounce' of the poem is another facet of Cope's irony. Most candidates, though, lacked accuracy in their analysis of features of poetic form.

### 5. EMILY BRONTE: *Wuthering Heights*

The relationships in the novel are often well-understood. It must be tempting for candidates to write about how Nelly fulfils the role of mother-figure to Heathcliff at times such as the occasion in the passage. Such an approach is valid if the overall drift of the answer is such as to answer the question.

Potentially good ideas about how Nelly describes Heathcliff in this passage tended not to be developed; and AO4 reference drifted into discussion of how Nelly talked to Catherine or how Heathcliff talked to Nelly elsewhere in the novel. On the other hand, understanding of the content of Nelly's utterances in this passage, and consequent AO5 evaluation, was rather good. Candidates were confident in discussing the imagery of "black fiends ... devil's spies" and Nelly's excursions into the realms of fairy tales. They wrote with some intelligent insight

into the complexities of the Nelly-Heathcliff relationship; and they are now very well-versed in explaining Nelly's reliability (or otherwise) as a narrator. Discussion of sentence structure was less good. Nonetheless, Nelly's use of rhetorical questions was noticed as part of her generally encouraging tone to Heathcliff here; and her interjections of opinion or advice were at least recognised, even if the AO1/AO3i skills necessary to analyse their linguistic features were lacking.

## **6. MARY SHELLEY: *Frankenstein***

The (fairly straightforward) question-focus – namely, how Shelley's writing creates the atmosphere of a particular place – tended to be ignored or mis-read. Candidates often concentrated on discussing Frankenstein's state of mind here and elsewhere in the novel, and the most commonly-selected passage for (AO4) comparison was the creation of the monster. Lexis attracted some generalised attention; but candidates too often limited themselves to describing it as positive or negative and leaving the discussion at that point. Similarly, discussion of sentence structure was generalised to short/long/ simple/complex, with insufficient illustration and barely any analysis.

Lines 22-29 were a fruitful source of examples for discussion of descriptive detail. The contrast drawn by Shelley and her narrator between the scene in this passage and the landscape of Switzerland was competently handled. As in the May session, however, many answers drifted entirely away from the question and into discussion of the ethics of monster-creation ('A Monster is For Life, not just for Christmas', perhaps). Candidates need to be reminded again that this is a Language and Literature paper, where the linguistic demand of each question will be at least as important as the thematic concerns.

## **7. RODDY DOYLE: *Paddy Clarke Ha Ha Ha***

Even those answers which were weakest in levels of skills managed to deal with feelings, as the question asked. Some candidates are still tending to write an answer to some Ur-Question about Paddy's maturation through the novel. Nevertheless, there is a quality of engagement with the characters and situation in this text which eventually brings even the least well-organised answers back to an approximate focus on the task.

Shifts of feelings were detected in shifts in sentence length and structure. AO1/AO3i analytical skills were limited in this respect, but candidates were aware that Doyle was deliberately creating syntactic patterns and repetitions for a purpose. Candidates wondering what kind of thing to write in response to the first bullet-prompt might look closely at lines 22-33 and consider the many different effects created by short sentences. The sentences may often be simple, grammatically, but their cumulative effects are complex.

## **8. IAN McEWAN: *The Child in Time***

There was some knowledgeable discussion pertaining to the question-focus ("an official voice") but, on the whole, insufficient attention to McEwan's methods. Thematic contrasts in the novel suggested by the passage – for example, the contrast between the public and the private – received quite an airing. This tended to be at the expense of detailed attention to the first bullet-prompt, and suggested that candidates did not have the basic grammatical knowledge necessary to discuss how reported speech is actually constructed. There was hardly a mention of how the passive voice or past and conditional tenses create a shift of tone towards the impersonal and the "official". Nor did any candidate point out the change at line 31 to mostly direct speech.

*Report on the units taken in January 2005*

The second bullet-prompt, inviting discussion of the characteristics of the official voice, was handled more competently, mostly in terms of implied attitudes towards Stephen. Interestingly, especially in view of the uncertain gender of the Prime Minister in the novel, most candidates decided that the Assistant Secretary must be female, despite the masculine pronoun in line 39. Choice of (AO4) reference to other passages was most often limited to the meeting with the PM. Surprisingly little reference was made to the deliberations of the Committee.

## 2716 - Styles of Writing

### General Comments

Because the entry for this unit in January is small, it is not possible to report at length. It is worth saying, however, that candidates continue to submit work that shows knowledge and understanding gleaned from both sides of the course. The creative writing is often very assured, with candidates drawing on a wide variety of models. Dramatic monologues remain popular, as do first person stories. There were also some interesting collections of poetry. On the non-fiction side of the course there were successful examples of speeches, ranging over a variety of topics. One or two candidates did not pay sufficient attention to the requirement to cover both written and spoken discourse. Commentaries remain a point of weakness for many candidates, with description rather than analysis predominating. Centres might find it useful to look at the chapter *Writing a Commentary* in Original Writing by Keith and Shuttleworth (Hodder and Stoughton, London, 1999) though even here the examples tend to remain in the Band 3 area because they tend to be over-personal and lacking in reflection on how literary and non-literary models have been used as a context for the candidate's own submission.

Centres increasingly mark with the assessment objectives clearly in view, and this helps ensure the accuracy of bandings. It is always helpful to have qualitative assessment of the AOs both on the work itself and on the summary sheet.

Centres are reminded that the work is now not acceptable unless it is accompanied by the certificate of authentication signed by all members of staff responsible for the marking process.

## 2717 - Language in Literature: Drama

### General Comments

The standard of work overall reflected very closely that of the January 2004 session. There were some highly impressive individual performances at the top end, and it was pleasing to note the continued and growing popularity of the more recent additions to Paper 2717: *The Tempest* and *A Streetcar Named Desire*. Candidates were generally well prepared for this examination, as evidenced by the general level of knowledge and understanding, and they were often able to construct arguments of some complexity. The best responses demonstrated a very close reading of appropriate passages, and were distinguished both by their sophisticated understanding of the specific demands of individual questions and precise analysis of relevant linguistic detail. Candidates were, in the main, comfortable in their use of appropriate linguistic terminology. Written expression was, on the whole, fairly accurate and well-controlled; even at the lower end, weaker responses tended to be characterised by under-development rather than poor expression. There is still, however, a need for candidates to focus more explicitly on the evaluative element of AO3ii.

### Comments on Individual Questions

- 1 (a) This question was chosen frequently, with a considerable degree of success. There were some penetrating analyses, which demonstrated a sophisticated understanding of the linguistic choices and strategies of both Antony and Caesar in a range of political and dramatic contexts. Weaker candidates tended to focus their arguments on distinctive 'character traits'. Such responses were not common, however, and there was, on the whole, a pleasing variety with regard to textual materials selected, and these were handled with some versatility.
- (b) A slightly less popular choice, this question was often answered competently, and occasionally with real flair. There were some proficient explorations of both the range and dramatic impact of imagery used in *Antony and Cleopatra*. Relatively few candidates, however, were able to focus with real precision on the linguistic elements - semantic, syntactic, grammatical, phonological and prosodic - of specific images or clusters.
- 2 (a) Less popular than 2(b), this question did nevertheless prompt a good range of answers which drew upon appropriate materials and exemplified Touchstone's ability to adapt and improvise with some dexterity and originality. They were able to show an informed understanding of his use of language: lexical density; witty badinage; word-play; jokes and innuendo in particular. Weaker answers were much more limited in their exploration and interpretation of the terms of the question.
- (b) More frequently chosen, this question was answered quite well. The better candidates made intelligent use of selected passages in analysing Orlando's discourse and interaction with other characters - Rosalind in particular. There were some interesting and rewarding attempts to offer balanced or evaluative commentaries, and the best answers focused precisely on the presentation of Orlando's values, his apparent 'conventionality' and possible development during the course of the play.
- 3 (a) Less frequently chosen than 3(b), this question was generally answered reasonably competently. The majority of candidates managed to advance coherent arguments, and attempted to link these to a range of textual evidence. Some candidates' choice of passage and subsequent analysis did not give adequate support to the

conclusions reached, however. The strongest responses tended to develop from close scrutiny and careful consideration of specific linguistic details, focusing both on Prospero's language and actions, and avoiding too many unsupported generalisations.

- (b) Encouragingly popular, this question prompted some probing and incisive analysis of the discourse of a range of characters. Stronger answers focused on agenda-setting, patterns of speech and utterance types: the language of plotting, subversion, subterfuge, cynicism and violence for example. Weaker answers tended to limit their scope to a fairly rudimentary consideration of Caliban's dissenting or, as frequently mentioned, 'animalistic' behaviour.
- 4 (a) Whilst the quality of response here was variable here, this question prompted some interesting lines of interpretation. The best answers took cognizance of the terms of the question in well-focused and purposeful ways, anchoring their arguments in the consideration of dialogue and its dramatic effects: the disjunctive use of silence and deepening of mood: soul-searching, doubt, uncertainty and inconsequentiality, for example. Weaker answers tended to be quite superficial, both interpretively and analytically, failing to comment adequately on salient linguistic detail.
- (b) This was less frequently chosen but was answered quite well. Weaker answers tended simply to cite moments of tenderness and/or cruelty without opening their arguments convincingly into the domain either of the compensatory (for whom?) or the psychological/linguistic. Stronger candidates produced careful and sustained analyses, however, often with a tendency to dichotomise: the Pozzo/Lucky relationship passages displaying cruelty and Vladimir/Estragon exemplifying tenderness.
- 5 (a) This question was frequently chosen and was generally answered successfully. At the top end there were some very well informed and penetrating arguments. 'Threat' was understood variously and examined intelligently, with the language used by Lancey proving to be a frequent focus. Internal threats within the Irish community, the threats to a whole language and culture, and symbolic and paralinguistic levels of presentation were also given very fruitful consideration. There were few really weak responses to this question.
- (b) Another popular choice, this question was answered quite competently in the main. Significant numbers of candidates picked up on the idea of 'self-deception' in examining the roles and presentation of Hugh, Jimmy Jack and Maire. Fewer candidates offered a really convincing exploration of linguistic, cultural or aesthetic richness/impoverishment, or of the importance of Gaelic in relation to other codes (English, Latin and Greek) or perceptions of history. Weaker responses to this question tended to be characterised by incoherence of argument and/or imprecision of focus.
- 6 (a) This question was quite frequently chosen and prompted some sensitive, probing and well crafted answers. Candidates showed a discriminating engagement with carefully selected textual materials. The majority of candidates endorsed the question's central assertion, some anchoring complex arguments in discussion of an interesting range of textual materials. There were, however, a number of straightforward character studies, which did not engage convincingly with the characteristics of speech of either Blanche or Mitch.



- (b) Again quite a popular choice, this question prompted some discerning and sensitive explorations of language and theme. Encouragingly few responses were wholly literary in approach, and the majority of candidates attempted to engage with a range of pertinent linguistic detail. The best answers here were most impressive, showing insight into different levels of presentation, both symbolic and naturalistic, and a perceptive grasp of the complexities of the language used both by Blanche and Stanley and a range of other characters.

### **2718 - Issues in Language and Literature**

There were a small number of submissions for this module. Candidates wrote about a wide range of subjects within the designated areas. Just occasionally, there was a tendency for candidates to get too caught up with an issue and forget that the true focus of a piece must be on how writers embody attitudes and values through the ways in which they write. It is necessary to remind centres, too, that they must be careful to ensure that candidates have the right balance between literary and non-literary, spoken and written. Particularly in the area of spoken language, it is important that candidates make explicit reference to how they are covering the topic. Thus, if it is being dealt with by a candidate writing about a novelist's stylized presentation of spoken language, this should be more than a passing reference. To be safe, candidates can always ensure coverage by writing about three passages, one of which is spontaneous speech. There is still a tendency for candidates to write about the passages separately, only pulling their thoughts about all three together in a brief conclusion. This does not cover AO2ii, which requires a continuing comparison. Work that does not fulfil these criteria always struggles to emerge from Band 3, no matter how good the insights on the individual pieces.

In the vast majority of cases the work had been accurately marked, with close reference to the published Assessment Objectives.

Centres are reminded that the work is now not acceptable unless it is accompanied by a signed centre authentication form.

## 2719 - Experience into Words

### General Comments

Despite the relatively small January entry, there was a clear range of responses to this paper covering a distinct and differing level of engagement with the material. Responses at the top end of the range displayed a pleasing capacity to integrate appropriate literary and linguistic concepts with interpretation of their possible effects; answers at the lower end of the range tended to rely on generalisation and assertion without supporting theoretical support. Section A provided some lively and focused answers at best, answers which strove to be comparative and analytical; those lower in the range tended to avoid Passage B and its fictional components. Candidates managed time well and there were few rubric infringements.

### Comments on Individual Questions

1. Candidates provided some effective comments on Passage A, noting the defendant's inability to offer any kind of monologue in response to the aggressive approach of the judge. References to topic management and control proved effective and observations about the judge's assured diction and speech compared to the stumbling, at times incoherent, replies of Gann opened up some fertile territory. The constant refrain of 'erm is not an answer' provoked some consideration of how much the judge was playing to the gallery as well as instigating the increasing fragmentation of the defendant's answers. There were also some interesting insights into gender control of the situation and conversation. Passage B allowed answers at the top of the range to draw perceptive comparisons between Miss Havisham and the judge and the ways in which control of dialogue ensued. Such answers also drew on the nature of Pip's narration and how this shaped reader's responses compared to the transcription. There was some effective comment on the use of imagery and vocabulary from a child's point of view; it was noted that the narrative was quite dense in the first half of the extract and that this helped to shape our response to the ensuing dialogue. Answers in the lower range tended to lack sufficient knowledge of linguistic and literary concepts to deal with the material; they tended to rely on a rather generalised approach, noting fairly obvious features with little interpretation of their impact.

2. This question produced some sound and interesting responses. At the lower end of the range, the creative piece tended to lift words and phrases from the original extract a little too freely and to lack justification in the commentary. Comments on the use of fillers and pauses did not really develop beyond the obvious. Better answers focused on the use of humour in the original and its use of somewhat hyperbolic language; this was then contrasted with the use of a more mellow and serious tone in the creative piece. Such answers also drew on appropriate terminology and applied it in a specific way whilst less informed answers tended to comment on the differences between crafted writing and spontaneous utterances in a more generalised, less specific approach.

**Advanced GCE English Language and Literature 3829/7829  
January 2005 Assessment Session**

**Unit Threshold Marks**

Unit		Maximum Mark	a	b	c	d	e	u
2714	Raw	60	44	39	34	30	26	0
	UMS	90	72	63	54	45	36	0
2715	Raw	60	46	40	34	29	24	0
	UMS	120	96	84	72	60	48	0
2716	Raw	60	49	43	38	33	28	0
	UMS	90	72	63	54	45	36	0
2717	Raw	60	46	41	36	31	27	0
	UMS	90	72	63	54	45	36	0
2718	Raw	60	51	45	39	33	28	0
	UMS	90	72	63	54	45	36	0
2719	Raw	60	44	39	34	30	26	0
	UMS	120	96	84	72	60	48	0

**Specification Aggregation Results**

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
<b>3829</b>	300	240	210	180	150	120	0

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
<b>3829</b>	2.4	23.8	71.4	85.7	100.0	100.0	57

*Report on the units taken in January 2005*

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

	<b>Maximum Mark</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>U</b>
<b>7829</b>	600	480	420	360	300	240	0

The cumulative percentage of candidates awarded each grade was as follows:

	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>U</b>	<b>Total Number of Candidates</b>
<b>7829</b>	18.2	45.5	72.7	90.9	100.0	100.0	13





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