

English Language & Literature

Advanced GCE **A2 7829**

Advanced Subsidiary GCE **AS 3829**

Combined Mark Schemes And Report on the Units

January 2006

3829/7829/MS/R/06J

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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.

Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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**Mark Scheme 2714
January 2006**

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.

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.

Reference must also be made to the **band descriptions for Written Communication** included in this mark scheme.

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

(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:

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

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;
- 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.

Qn. No.	Max. Marks	
1	60	<p>Passage A is an extract from the novel <i>The Big Sleep</i> by Raymond Chandler. In it the narrator, an American private detective called Philip Marlowe, describes a meeting he has with a petty gangster sent as a messenger by the criminal Eddie Mars. Later, Marlowe has a telephone conversation with Mars himself.</p> <p>Passage B is a transcription from a television programme. In it a professional wrestler describes the initial hostile reception he received from his colleagues, and how things were improved by the special relationship he struck up with another wrestler, Jack Victory.</p> <p>Compare Passage A and Passage B paying particular attention to</p> <ul style="list-style-type: none"> • how vocabulary and expression help to convey attitudes • the differences between fictional and natural speech in these extracts.

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	Answers that are penetrating and original:	
	48-60	<ul style="list-style-type: none"> • 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] • An informed awareness of the differences between the texts [for example, the differences between spontaneous speech and mediated and constructed dialogue] [AO2i] • An informed response and analysis to texts using literary and linguistic concepts and approaches [such as specific ways in which a narrative voice may shape and select language and dialect for particular purposes] [AO3] • A high appreciation of how differences in vocabulary and expression in the texts [for example, pauses, deliberation, accent, dialect] convey attitudes and values [AO5]
2	Answers that are proficient and well focused and which should:	
	42-47	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 3</i> • <i>Begin to show evidence of achievement against the criteria for Band 1</i>
3	Answers that show a competent level of understanding:	
	36-41	<ul style="list-style-type: none"> • 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] • A measured awareness of the differences between the texts [for example, an awareness of some of the devices used to construct fictional dialogue] [AO2i] • 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 purposes] [AO3i] • 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]

4	Answers that are basically sound but sometimes uneven and which should:	
	3-35	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5 • Begin to show evidence of achievement against the criteria for Band 3

5i	Answers that are just adequate as a response to the task set:	
	24-29	<ul style="list-style-type: none"> • 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] • Some awareness of the differences between the texts [for example, an awareness of some of the devices used to construct fictional dialogue] [AO2i] • Some response to analysis to texts using literary and linguistic concepts and approaches [such as a few of the ways in which a narrative voice may shape and select language and dialect for particular purposes] [AO3i] • Limited appreciation of how differences in vocabulary and expression convey attitudes and values [AO5]

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

U	Answers which do not reach the standard defined for Band 5 because they:	
	0-17	<ul style="list-style-type: none"> • 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 • do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR • are not written with sufficient clarity or accuracy to make meaning and argument coherent

Band descriptions: Written Communication

Written communication 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

Mark Scheme 2715
Jan 2006

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

AO1	communicate clearly the knowledge, understanding and insights gained from the combination of literary and linguistic study, using appropriate terminology and accurate written expression
AO3i	respond to and analyse texts, using literary and linguistic concepts and approaches
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 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 (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 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 (i.e. the maximum for a single answer) may be awarded for this Unit. Mark both answers and discount the lower of the two marks.

Qn. No.	Max. Marks	Geoffrey Chaucer: <i>The Nun's Priest's Tale</i>* Discuss some of the uses Chaucer makes of features of speech in the following passage and elsewhere in the <i>Tale</i> . In the course of your answer:
1	30	<ul style="list-style-type: none"> • look closely at details of syntax and diction in this passage • discuss ways in which Pertelote is characterised by the way she speaks • refer to at least one other appropriate passage from the <i>Tale</i>.

Notes on the task

Applying knowledge of literary and linguistic study in a clear way (AO1), candidates should offer a detailed analysis of how features of speech are used 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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Answers that show depth and insight:		
1	30	<ul style="list-style-type: none"> • Lucid expression, with confident use of English in a relevant and well-organised answer (AO1). • Articulate response to and analysis of linguistic (e.g. exclamatory and imperative, both polite - "as taak" - and straightforward, sentences; double negative in line 2) and literary (e.g. parade of expert knowledge in lines 20-27 in list-form) devices used to suggest features of speech (AO3i). • Well-informed reference to at least one other relevant passage from the rest of the <i>Tale</i> in discussing Chaucer's use of features of spoken language (e.g. devices such as fillers and phatic utterances to make up the metre/rhyme) (AO4). • Good awareness of ways (e.g. Pertelote's twofold assertion of her truthfulness in line 6) in which attitudes and values are conveyed (AO5).
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Answers that are proficient and well focused and which should:		
2	23	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 3.</i> • <i>Begin to show evidence of achievement against the criteria for Band 1.</i>
	22	
	21	

3	Answers that show a competent level of understanding:	
	20 19 18	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1). • Competent understanding of the ways in which Chaucer uses features of speech here through linguistic (e.g. oaths – “for Goddes love”) and literary (e.g. the irony of Pertelote’s last five words) devices (AO3i). • Competent reference to at least one other passage from the <i>Tale</i> in discussing Chaucer’s use of spoken language features (e.g. the first words spoken by Chauntecleer immediately after this passage) (AO4). • Competent awareness of ways (e.g. Pertelote’s ready assumption of responsibility for Chauntecleer’s good health in line 10) in which attitudes and values are conveyed (AO5).
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5. • Begin to show evidence of achievement against the criteria for Band 3.
5i	Answers that are just adequate as a response to the task set:	
	14 13 12	<ul style="list-style-type: none"> • Basic but adequately expressed understanding of the text (AO1). • Some reference to how linguistic and literary techniques are being used (e.g. future tenses – “shal I fynde ye shul have ...” - to express intention and determination) to suggest natural speech and to characterise Pertelote (AO3i). • Some awareness of how features of speech are used in other parts of the <i>Tale</i>, although this may be partial or implicit and may tend to rely on character and narrative (AO4). • Some limited sense of how attitudes and values are conveyed (AO5).
5ii	Answers that are, on balance, not adequate to the task set but which:	
	11 10 9	<ul style="list-style-type: none"> • Show occasional evidence of achievement against the criteria for Band 5i.
U	Answers which do not reach the standard defined for Band 5 because they:	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • 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 • Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR • Are not written with sufficient clarity or accuracy to make meaning and argument coherent.

Qn. No. 2	Max. Marks 30	<p>Geoffrey Chaucer: <i>The Miller's Tale</i>*</p> <p>Examine ways in which Chaucer creates comedy 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"> • look closely at the range of diction and register in this passage • comment on how details of the description enhance the humour of the events here • refer to at least one other comic passage from the <i>Tale</i>.
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Notes on the task

Applying knowledge of literary and linguistic study in a clear way (AO1), candidates should offer a detailed analysis of how comedy is created 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
1	Answers that show depth and insight:	
	30	<ul style="list-style-type: none"> • Lucid expression, with confident use of English in a relevant and well-organised answer (AO1). • Articulate response to and analysis of linguistic (e.g. the simple, straightforward 'rude words' following – and in lines 12-13 rhyming with – Absolon's romantic, courtly register) and literary (e.g. the multiplying comic ironies) devices used in the creation of comedy here (AO3i). • Well informed reference to at least one other relevant comic passage from the rest of the <i>Tale</i>, referring to techniques such as variety of diction and register and poetic style (e.g. the contrasting reactions of Alisoun – "Tehee!" – Nicholas and Absolon following the first kiss in lines 632-643) (AO4). • Good awareness of ways (e.g. the sentimental appeal of Absolon's mother's ring) in which attitudes and values are conveyed (AO5).
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2	25	
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	Answers that are proficient and well focused and which should:	
2	23	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3. • Begin to show evidence of achievement against the criteria for Band 1.
	22	
	21	

3	Answers that show a competent level of understanding:	
	20 19 18	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1). • Competent understanding of the ways in which Chaucer creates comedy here through linguistic (e.g. the string of clauses beginning with “and” – the comedy needs no extra assistance here) and literary (e.g. the exaggerations of lines 20-29) devices (AO3i). • Competent reference to at least one other passage from the <i>Tale</i> in discussing Chaucer’s varying comic methods (e.g. Nicholas’s skill in deceiving the naive carpenter) (AO4). • Competent awareness of ways (e.g. the carpenter’s automatic acceptance of the coming of the flood) in which attitudes and values are conveyed (AO5).
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5. • Begin to show evidence of achievement against the criteria for Band 3.
5i	Answers that are just adequate as a response to the task set:	
	14 13 12	<ul style="list-style-type: none"> • Basic but adequately expressed understanding of the text (AO1). • Some reference to how linguistic and literary techniques are being used (e.g. contrast of romantic and farcical registers) to create comedy here (AO3i). • Some awareness of how comedy is created in other parts of the <i>Tale</i>, although this may be partial or implicit and may tend to rely on character and narrative (AO4). • Some limited sense of how attitudes and values are conveyed (AO5).
5ii	Answers that are, on balance, not adequate to the task set but which:	
	11 10 9	<ul style="list-style-type: none"> • Show occasional evidence of achievement against the criteria for Band 5i.
U	Answers which do not reach the standard defined for Band 5 because they:	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • 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 • Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR • Are not written with sufficient clarity or accuracy to make meaning and argument coherent.

Qn. No.	Max. Marks	Robert Frost: <i>Selected Poems</i>*
3	30	<p>Examine some of the methods Frost uses to create an atmosphere for thought and reflection in the following poem and elsewhere in his poetry.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at some of the effects of complex syntax and lexis in this poem • discuss Frost's setting of the scene here • refer to at least one other appropriate poem by Frost.

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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Answers that show depth and insight:		
1	30	<ul style="list-style-type: none"> • Lucid expression in a relevant and well-organised answer (AO1). • Articulate response to and analysis of linguistic (e.g. inversions of syntax and parenthetical constructions in the first three lines) and literary (e.g. the emphasis on being alone) devices used to create an atmosphere of reflection in this poem (AO3i). • Good appreciation of how Frost creates scene and atmosphere in (an)other poem(s), such as the <i>in medias res</i> in "Mowing" or the narrative structure in "Two Look at Two". Good insight into the variety of effects achieved (AO4). • Good awareness of ways (e.g. the echoes of Romantic poets) in which attitudes and values are conveyed (AO5).
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Answers that are proficient and well focused and which should:		
2	23	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3. • Begin to show evidence of achievement against the criteria for Band 1.
	22	
	21	

3	Answers that show a competent level of understanding:	
	20 19 18	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1). • Competent reading of and response to the poem, combining linguistic and literary critical approaches (e.g. discussing the complex lexis of music and dance – “antiphony .. pirouettes” – and the sound-effects – “swallow’s sweep ... rasp ... rustle”) (AO3i). • Some appreciation of the ways in which Frost shapes meanings through use of a variety of linguistic and poetic devices; discussion of the creation of a reflective atmosphere in at least one other poem, e.g. the effects of a task and its setting in “The Tuft of Flowers” (AO4). • Some awareness of the ways (e.g. the importance of the “one absent”, prepared for structurally and linguistically by the whole of the poem) in which attitudes and values are conveyed (AO5).
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5. • Begin to show evidence of achievement against the criteria for Band 3.
5i	Answers that are just adequate as a response to the task set:	
	14 13 12	<ul style="list-style-type: none"> • Basic but adequately expressed understanding of the text, that shows some attempt at coherent organisation of the material (AO1). • An adequate linguistic and literary response to the poem, which makes some reference to (complexity of) language and to scene-setting (AO3i). • Some reference to at least one other Frost poem, making limited connections between the poems in terms of their reflective atmosphere. Awareness of connections may be partial or implicit and may tend to rely on content more than on form (AO4). • Limited awareness of ways in which attitudes and values are conveyed (AO5).
5ii	Answers that are, on balance, not adequate to the task set but which:	
	11 10 9	<ul style="list-style-type: none"> • Show occasional evidence of achievement against the criteria for Band 5i.

Answers which do not reach the standard defined for Band 5 because they:		
U	8, 7, 6	<ul style="list-style-type: none">• <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>• <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i>• <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i>
	5, 4, 3, 2, 1	

Qn. No.	Max. Marks	Wendy Cope: <i>Making Cocoa for Kingsley Amis</i> “My friends say I exaggerate/And dramatize a lot”. Examine some of the effects Cope achieves by the use of exaggeration and dramatization in the following poem and elsewhere in her poetry. In the course of your answer: <ul style="list-style-type: none"> • look closely at particular features of grammar and syntax in this poem • discuss uses Cope makes of poetic form here • refer to at least one other appropriate poem by Cope.
4	30	

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).

Band	Marks	DESCRIPTOR
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Answers that show depth and insight:		
1	30	<ul style="list-style-type: none"> • Lucid expression in a relevant and well-organised answer (AO1). • Articulate response to and analysis of linguistic (e.g. imperatives – “Pick up ... And dial ... “ modulating into warnings – “very soon I’ll start to look elsewhere”) and literary (e.g. the conventions of the implied listener) devices in this poem (AO3i). • Good appreciation of how Cope uses exaggeration and dramatization in (an)other poem(s), such as “Rondeau Redouble”. Good insight into the variety of effects achieved (AO4). • Good awareness of ways (e.g. the comic exaggeration of lines 9-10) in which attitudes and values are conveyed (AO5).
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Answers that are proficient and well focused and which should:		
2	23	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3. • Begin to show evidence of achievement against the criteria for Band 1.
	22	
	21	

Answers that show a competent level of understanding:		
3	20	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1). • Competent reading of and response to the poem, combining linguistic and literary critical approaches (e.g. the way Cope exploits the repetitions of the poetic form with varying emotional impact in different parts of the poem) (AO3i). • Some appreciation of the uses Cope makes of exaggeration and dramatization in at least one other poem, e.g. the situation in “Reading Scheme” (AO4). • Some awareness of the ways (e.g. the introduction of “please” into the penultimate line) in which attitudes and values are conveyed (AO5).
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4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5. • Begin to show evidence of achievement against the criteria for Band 3.
5i	Answers that are just adequate as a response to the task set:	
	14 13 12	<ul style="list-style-type: none"> • Basic but adequately expressed understanding of the text, that shows some attempt at coherent organisation of the material (AO1). • An adequate linguistic and literary response to the poem, which makes some reference to Cope's use of exaggeration/dramatization (e.g. the idea here of having to imagine the other person's response) (AO3i). • Some reference to at least one other appropriate poem, making limited connections between the poems in terms of their use of exaggeration and/or dramatisation. Awareness of connections may be partial or implicit and may tend to rely on content more than on language and style (AO4). • Limited awareness of ways in which attitudes and values are conveyed (AO5).
5ii	Answers that are, on balance, not adequate to the task set but which:	
	11 10 9	<ul style="list-style-type: none"> • Show occasional evidence of achievement against the criteria for Band 5i.
U	Answers which do not reach the standard defined for Band 5 because they:	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • 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 • Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR • Are not written with sufficient clarity or accuracy to make meaning and argument coherent.

Qn. No.	Max. Marks	Emily Brontë: <i>Wuthering Heights</i>*
5	30	<p>Examine some of the features of language Emily Brontë uses to create a narrative style for Nelly in the following passage and elsewhere in the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of varied sentence structure in this passage • discuss Nelly's imagery and moralising here • refer to at least one other appropriate passage from the novel.

Notes on the task

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).

Band	Marks	DESCRIPTOR
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Answers that show depth and insight:		
1	30	<ul style="list-style-type: none"> • Lucid expression in a relevant and well-organised answer (AO1). • Articulate response to and analysis of linguistic (e.g. declaratives which include an element of opinion/observation: "to my agreeable disappointment ...certainly ...I observed that") and literary (e.g. imagery of nature/weather/seasons) devices used to create a narrative style for Nelly here (AO3i). • 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's narration (AO4). • Good awareness of ways (e.g. Nelly's reference to human selfishness in the final paragraph) in which attitudes and values are conveyed (AO5).
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Answers that are proficient and well focused and which should:		
2	23	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 3.</i> • <i>Begin to show evidence of achievement against the criteria for Band 1.</i>
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	21	

3	Answers that show a competent level of understanding:	
	20 19 18	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1). • Competent understanding of the ways in which Brontë creates a narrative style for Nelly speech through linguistic (e.g. elements of spontaneous speech – “I believe I may assert ... Well...”) and literary (e.g. moralising in the form of a rhetorical question) devices (AO3i). • Competent sense of the passage in its wider context, with reference to the linguistic and literary techniques Brontë uses to create a narrative style for Nelly in at least one other passage in the novel (AO4). • Competent awareness of ways (e.g. the image of the honeysuckles and the thorn) in which attitudes and values are conveyed (AO5).
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5. • Begin to show evidence of achievement against the criteria for Band 3.
5i	Answers that are just adequate as a response to the task set:	
	14 13 12	<ul style="list-style-type: none"> • Basic but adequately expressed understanding of the text (AO1). • Some reference to linguistic and literary techniques, such as the variety of sentence length and structure in Nelly’s narration (AO3i). • Some sense of how the passage contributes to the overall narration of Nelly; some comparison with another appropriate passage. Comparison may be implicit, or reliant on character rather than presentation (AO4). • Limited awareness of ways in which attitudes and values are conveyed (AO5).
5ii	Answers that are, on balance, not adequate to the task set but which:	
	11 10 9	<ul style="list-style-type: none"> • Show occasional evidence of achievement against the criteria for Band 5i.
U	Answers which do not reach the standard defined for Band 5 because they:	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • 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 • Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR • Are not written with sufficient clarity or accuracy to make meaning and argument coherent.

Qn. No.	Max. Marks	Mary Shelley: <i>Frankenstein</i>*
6	30	<p>Examine some of the ways in which Shelley presents the excitement of discovery in the following passage and elsewhere in the novel. In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at choices of lexis and diction in this passage • discuss how Shelley conveys the narrator's different emotions here • refer to at least one other appropriate passage.

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).

Band	Marks	DESCRIPTOR
1	30	<ul style="list-style-type: none"> • Lucid expression in a relevant and well-organised answer (AO1). • Articulate response to and analysis of linguistic (e.g. abstract nouns – astonishment/delight/rapture) and literary (e.g. use of direct address in terms of warning to the listener to modify/moderate the narrator's enthusiasm) devices used to present excitement here (AO3i). • 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 creature's description of his dawning awareness of the world) featuring the excitement of discovery (AO4). • Good awareness of ways (e.g. the coming together of personal experience and general moralising in "how much happier that man is who believes his native town to be the world") in which attitudes and values are conveyed (AO5).
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2	Answers that are proficient and well focused and which should:	
	23	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3. • Begin to show evidence of achievement against the criteria for Band 1.
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3	Answers that show a competent level of understanding:	
	20 19 18	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1). • Competent understanding of the ways in which Shelley presents the excitement of discovery through linguistic (e.g. lexis of emotion rather than that of science) and literary (e.g. image of discovery as a climb to a summit) devices (AO3i). • Competent sense of the passage in its wider context, with reference to the variations of linguistic and literary techniques Shelley uses to present ideas of discovery in at least one other passage in the novel (AO4). • Competent awareness of ways (e.g. the sense, implied throughout and stated explicitly once, that knowledge is dangerous) in which attitudes and values are conveyed (AO5).
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5. • Begin to show evidence of achievement against the criteria for Band 3.
5i	Answers that are just adequate as a response to the task set:	
	14 13 12	<ul style="list-style-type: none"> • Basic but adequately expressed understanding of the text (AO1). • Some reference to linguistic and literary techniques, such as the language of excess – miracle/incredible/overwhelming - in the presentation of discovery (AO3i). • Some sense of how the passage is characteristic of the novel; some comparison with another passage featuring discovery. Comparison may be implicit, or reliant on content and character rather than on presentation (AO4). • Limited awareness of how attitudes and values are conveyed (AO5).
5ii	Answers that are, on balance, not adequate to the task set but which:	
	11 10 9	<ul style="list-style-type: none"> • Show occasional evidence of achievement against the criteria for Band 5i.

Answers which do not reach the standard defined for Band 5 because they:		
U	8, 7, 6	<ul style="list-style-type: none">• 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• Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR• Are not written with sufficient clarity or accuracy to make meaning and argument coherent.
	5, 4, 3,	
	2, 1	

Qn. No.	Max. Marks	Roddy Doyle: <i>Paddy Clarke Ha Ha Ha</i>
7	30	<p>Examine ways in which Doyle creates emotional tension in the following passage and elsewhere in the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> look closely at features of syntax, especially types of sentence, in this passage discuss how Doyle presents the movements of Paddy's thoughts here refer to at least one other appropriate passage from the novel.

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).

Band	Marks	DESCRIPTOR
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Answers that show depth and insight:		
1	30	<ul style="list-style-type: none"> Lucid expression in a relevant and well-organised answer (AO1). Articulate response to and analysis of linguistic (e.g. repetition of short, simple sentences for the shifts in Paddy's levels of optimism: "She hadn't seen us. She'd seen us. She hadn't seen us.") and literary (e.g. crescendo of trial excuses presented, grammatically, as facts) devices used to create emotional tension (AO3i). 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 presentation of Paddy's belief that his adherence to rituals can prevent his parents from rowing) in the creation of emotional tension (AO4). Good awareness of the ways (e.g. the extra hurtfulness of being smacked "in front of the others") in which attitudes and values are conveyed (AO5).
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Answers that are proficient and well focused and which should:		
2	23	<ul style="list-style-type: none"> Fully meet the criteria for Band 3. Begin to show evidence of achievement against the criteria for Band 1.
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3	Answers that show a competent level of understanding:	
	20 19 18	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1). • Competent understanding of the ways in which Doyle creates emotional tension through linguistic (e.g. minor sentences for speed and immediacy as Paddy is belted) and literary (e.g. relaxation of tension when Paddy is able to reflect – “I should have done it the other way” – and ends in relief, even triumph, in the last two sentences) devices (AO3i). • Competent sense of the passage in its wider context, with reference to the variety of linguistic and literary techniques Doyle uses to create emotional tension elsewhere in the novel. Some appreciation of variations in form, style and vocabulary (AO4). • Competent awareness of ways (e.g. the belt with its dedicated single use!) in which attitudes and values are conveyed (AO5).
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 5.</i> • <i>Begin to show evidence of achievement against the criteria for Band 3.</i>
5i	Answers that are just adequate as a response to the task set:	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation of the material (AO1). • Some reference to linguistic and literary techniques, such as the <i>staccato</i> sequence of short sentences and one-sentence paragraphs, in the creation of emotional tension in this passage. (AO3i). • 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). • Limited awareness of how attitudes and values are conveyed (AO5).
5ii	Answers that are, on balance, not adequate to the task set but which:	
	11 10 9	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>
U	Answers which do not reach the standard defined for Band 5 because they:	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <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> • <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i>

Qn. No.	Max. Marks	Ian McEwan: <i>The Child in Time</i>
8	30	<p>Examine ways in which McEwan presents Stephen's state of mind in the following passage and elsewhere in the novel.</p> <p>In the course of your answer</p> <ul style="list-style-type: none"> • look closely at the variation of sentence length and structure in this passage • discuss the effects of detailed description here • refer to at least one other appropriate passage from the novel.

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).

Band	Marks	DESCRIPTOR
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Answers that show depth and insight:		
1	30	<ul style="list-style-type: none"> • Lucid expression in a relevant and well-organised answer (AO1). • Articulate response to and analysis of linguistic (e.g. short, simple/compound sentences for events – “Stephen went to the door and opened it. She stood and came towards him.” – and much longer, complex sentences for Stephen's thoughts) and literary (e.g. the image of Kate's spirit as a dragonfly) devices used to present Stephen's state of mind (AO3i). • 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. Stephen's concentration on the <i>minutiae</i> of his surroundings) elsewhere in the novel in the presentation of Stephen's state of mind (AO4). • Good awareness of ways (e.g. the peremptory manner of the headmaster) in which attitudes and values are conveyed (AO5).
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Answers that are proficient and well focused and which should:		
2	23	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 3.</i> • <i>Begin to show evidence of achievement against the criteria for Band 1.</i>
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3	Answers that show a competent level of understanding:	
	20 19 18	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1). • Competent understanding of ways in which McEwan presents Stephen's state of mind here through linguistic (e.g. the use of the past continuous tense in the last four paragraphs to suggest that the scene is continuing with Stephen mentally absent) and literary (e.g. the listing of "practical matters" in the last sentence here) devices (AO3i). • 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 (e.g. exploration of Stephen's thoughts during sessions of the committee). Some appreciation of variations in form, style and vocabulary (AO4). • Competent awareness of ways (e.g. the Head's insistence on being called "Sir") in which attitudes and values are conveyed (AO5).

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

5i	Answers that are just adequate as a response to the task set:	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation of the material (AO1). • Some reference to linguistic and literary techniques, such as the detail of the "woman in a floral print dress", used to suggest Stephen's state of mind in this passage (AO3i). • Some awareness of how Stephen's state of mind is presented 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). • Limited awareness of how attitudes and values are conveyed (AO5).

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

U	Answers which do not reach the standard defined for Band 5 because they:	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <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> • <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i>

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.

**Mark Scheme 2717
Jan 2006**

Shakespeare: *Antony and Cleopatra*

Q1a	Max. marks 30	With detailed reference to the linguistic features and action of at least two passages, examine the language used by characters to deceive others in <i>Antony and Cleopatra</i> .
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1 (a) Notes on 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 analyse the language of deception in 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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Answers that are penetrating and original and which should:		
1	30	<ul style="list-style-type: none"> • 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. (AO1) • Make judicious use of chosen passages in analysing the political, social and psychological awareness of specific characters and their discourse strategies. (AO2ii) • Show insightful appreciation of some of the linguistic features and effects of the language of deception: topic management; agenda setting; register; tone, lexical and grammatical choices; rhetorical strategies, for example. (AO3ii) • Show clear appreciation of the significance and implications of the language of deception in terms of the play as a whole. (AO4)
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Answers that are proficient and well focused and which should:		
2	23	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 3</i> • <i>Begin to show evidence of achievement against the criteria for Band 1</i>
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3	Answers that show a competent level of understanding and which should:	
	20 19 18	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of Language and Literature, and use appropriate terminology accurately in relation to relevant detail. (AO1) • Make sensible use of chosen passages and valid connections and contrasts between them. There will be a secure understanding of the discourse strategies of specific characters. (AO2ii) • Demonstrate competence in using and evaluating relevant literary and linguistic approaches to the text, showing clear appreciation of the linguistic features and effects of the language of deception: agenda setting; register; tone, lexical and grammatical choices; rhetorical strategies; topic management for example. (AO3ii) • Show a secure appreciation of the significance and implications of the language of deception in terms of the play as a whole. (AO4)
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5 • Begin to show evidence of achievement against the criteria for Band 3
5i	Answers that are just adequate as a response to the task set and which should:	
	14 13 12	<ul style="list-style-type: none"> • Show some basic ability to use appropriate terminology accurately.(AO1) • Make some use of selected passages in offering an approach to the question that demonstrates partial understanding. There will be some limited appreciation of selected characters' discourse strategies.(AO2ii) • 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 the language of deception. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers. (AO3ii) • Show some limited awareness of the significance and implications of the language of deception in terms of the play as a whole. (AO4)
5ii	Answers that are, on balance, not adequate to the task set but which	
	11 10 9	<ul style="list-style-type: none"> • show occasional evidence of achievement against the criteria for Band 5i

U	Answers which do not reach the standard defined for band 5 because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <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> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Shakespeare: *Antony and Cleopatra*

Q1b	Max. marks 30	‘There’s beggary in the love that can be reckon’d’. What do you think are the distinctive features of the language of love in <i>Antony and Cleopatra</i> ? In your answer you should refer closely to the linguistic detail and dramatic effects of at least two 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 ways in which language is used to express feelings and for particular purposes and effects (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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Answers that are penetrating and original and which should:		
1	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • Be fluently written, showing confidence in communicating insights gained from the study of both Language and Literature. Appropriate terminology is accurately used with precise focus on relevant detail. (AO1) • Make judicious use of chosen passages in analysing the language of love within specific dramatic contexts. There will be confident understanding of the dramatic and linguistic means by which characters express states of mind and feeling. (AO2ii) • Use and evaluate different literary and linguistic approaches to texts with sophistication, showing good understanding of some of the complexities of discourse: agenda setting and topic management; utterance types; rhythm and syntax; register; lexical and grammatical choices; phonological and prosodic elements; use of imagery, for example. (AO3ii) • Show insightful appreciation of implications of the complexities of language of selected passages in terms of overall meaning and dramatic effect. (AO4)

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

3	Answers that show a competent level of understanding and which should:	
	20 19 18	<ul style="list-style-type: none"> • Show competence in communicating insights gained from the study of both Language and Literature. Terminology is accurately used in relation to appropriate detail. (AO1) • Make sensible use of selected passages, and valid connections and contrasts between them. There will be some understanding of the dramatic and linguistic means by which characters express states of mind and feeling. (AO2ii) • Demonstrate sound ability to use and evaluate relevant literary and linguistic approaches to texts. There will be clear awareness of some of the complexities of discourse: agenda setting and topic management; utterance types; rhythm and syntax; register; lexical and grammatical choices; phonological and prosodic elements; use of imagery, for example. (AO3ii) • Show secure appreciation of the complexities of language of selected passages in terms of overall meaning and dramatic effect. (AO4)
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5 • Begin to show evidence of achievement against the criteria for Band 3
5i	Answers that are just adequate as a response to the task set and which should:	
	14 13 12	<ul style="list-style-type: none"> • 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. (AO1) • Make some limited use of selected passages, showing partial understanding of the dramatic and linguistic means by which characters express states of mind and feeling. (AO2ii) • Demonstrate a basic ability to use and evaluate relevant literary and linguistic approaches to texts and a basic awareness of some of the features of discourse. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers. (AO3ii) • Show some limited appreciation of the language of selected passages in terms of overall meaning and dramatic effect. (AO4)
5ii	Answers that are, on balance, not adequate to the task set but which	
	11 10 9	<ul style="list-style-type: none"> • show occasional evidence of achievement against the criteria for Band 5i

U	Answers which do not reach the standard defined for band 5 because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <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> • <i>do not demonstrate sufficient evidence of the knowledge, skill and understanding required; AND/OR</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Shakespeare: *Antony and Cleopatra*

Q2a	Max. marks 30	Referring closely to the language and action of at least two passages, compare the presentation of Duke Frederick with that of Duke Senior in <i>As You Like It</i> .
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2 (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 Duke Frederick's and Duke Senior'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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Answers that are penetrating and original and which should:		
1	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • 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. (AO1) • Make judicious use of chosen passages in comparing/contrasting significant features of the discourse strategies used by Duke Senior and Duke Frederick. (AO2ii) • Demonstrate sophistication in using and evaluating relevant literary and linguistic approaches to the text, and 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. (AO3ii) • Show clear appreciation of the implications of the presentation of both characters in terms of the play as a whole. (AO4)

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

3	Answers that show a competent level of understanding and which should:	
	20 19 18	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of Language and Literature, and use appropriate terminology accurately in relation to relevant detail. (AO1) • Make sensible use of chosen passages in comparing/contrasting significant features of the discourse strategies used by Duke Senior and Duke Frederick. (AO2ii) • Demonstrate competence in using and evaluating relevant literary and linguistic approaches to the text, and 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. (AO3ii) • Show a secure appreciation of the implications of the presentation of both characters in terms of the play as a whole. (AO4)
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5 • Begin to show evidence of achievement against the criteria for Band 3
5i	Answers that are just adequate as a response to the task set and which should:	
	14 13 12	<ul style="list-style-type: none"> • Show some basic ability to use appropriate terminology accurately. (AO1) • Make some use of selected passages in offering an approach to the question that demonstrates partial understanding. There will be some limited appreciation of the presentation of Duke Senior and Duke Frederick. (AO2ii) • 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. (AO3ii) • Show some limited awareness of the implications of the presentation of both characters in terms of the play as a whole. (AO4)
5ii	Answers that are, on balance, not adequate to the task set but which	
	11 10 9	<ul style="list-style-type: none"> • show occasional evidence of achievement against the criteria for Band 5i

Answers which do not reach the standard defined for band 5 because they		
U	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <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> • <i>do not demonstrate sufficient evidence of the knowledge, skill and understanding required; AND/OR</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Shakespeare: *As You Like It*

Q2b	Max. marks 30	Referring closely to the language and action of at least two passages, examine some of the linguistic and dramatic strategies by which Shakespeare presents country life in <i>As You Like It</i> .
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2 (b) Notes on 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 ways in which country life is presented in the language and actions of at least two passages (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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Answers that are penetrating and original and which should:		
1	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • 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) • Make judicious use of chosen passages in examining the linguistic and dramatic means by which country life is presented, perhaps exploring links with other themes and concerns: class and gender issues, love, personal and social identity, for example. (AO2ii) • Use and evaluate relevant literary and linguistic approaches to texts with confidence, showing sophisticated insight into the formal complexities of presentation of country life: comparisons with 'the envious court'; the experiences and discourse of particular characters (e.g. Corin, Silvius, Phebe, William and Audrey); bucolic/rustic idioms versus lyrical idealisations; use of pastoral conventions; use of ironic and parodic forms. (AO3ii) • Demonstrate insightful appreciation of implications of form and genre (Pastoral romance and Festive Comedy) in shaping overall meaning. (AO4)

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

3	Answers that show a competent level of understanding and which should:	
	20 19 18	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of both Language and Literature. Appropriate terminology is used accurately in relation to relevant detail. (AO1) • Make sensible use of chosen passages in examining the linguistic and dramatic means by which country life is presented, perhaps exploring links with other themes and concerns: class and gender issues, love, personal and social identity, for example. (AO2ii) • Use and evaluate different literary and linguistic approaches to texts competently, showing competent understanding of the formal complexities of presentation of country life: comparisons with 'the envious court'; the experiences and discourse of particular characters (e.g. Corin, Silvius, Phebe, William and Audrey). (AO3ii) • Demonstrate a secure grasp of some of the implications of form and genre (Pastoral Romance and Festive Comedy) in shaping overall meaning.
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5 • Begin to show evidence of achievement against the criteria for Band 3
5i	Answers that are just adequate as a response to the task set and which should:	
	14 13 12	<ul style="list-style-type: none"> • 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. (AO1) • Make some limited use of selected passages in examining the linguistic and dramatic means by which country life is presented, perhaps exploring links with other themes and concerns. (AO2ii) • Demonstrate a basic ability to use and evaluate different literary and linguistic approaches to texts, and show some limited appreciation of the formal complexities of presentation of country life: comparisons with 'the envious court'; the experiences and the discourse of particular characters. (AO3ii) • Show limited awareness of some of the implications of form and genre in shaping overall meaning. (AO4)
5ii	Answers that are, on balance, not adequate to the task set but which	
	11 10 9	<ul style="list-style-type: none"> • show occasional evidence of achievement against the criteria for Band 5i

Answers which do not reach the standard defined for band 5 because they		
U	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none">• 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• do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR• are not written with sufficient clarity or accuracy to make meaning and argument coherent

William Shakespeare: *The Tempest*

Q3a	Max. marks 30	Explore the language of confinement and release in <i>The Tempest</i> . In your answer you should make detailed reference to the linguistic detail and dramatic effects of at least two relevant passages.
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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 of confinement and release 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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1	Answers that are penetrating and original and which should:	
30	<ul style="list-style-type: none"> • 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) • Make judicious use of selected passages in exploring and analysing the ways in which chosen characters (e.g. Ariel, Caliban, Ferdinand and Prospero) use language to express attitudes and feelings and for particular purposes/effects, perhaps making links with the play's wider concerns - good government; responsibility; sin/virtue; magic and power; ownership; liberty; education. (AO2ii) • Use and evaluate different literary and linguistic approaches to texts with confidence. Band 1 responses are likely to show sophisticated insight into chosen characters' use of language: utterance types; agenda setting; lexical and grammatical choices; use of imagery; terms of address; tone; phonological and prosodic features, for example. (AO3ii) • 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). 	
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28		
27		
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24		

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

3	Answers that show a competent level of understanding and which should:	
	20 19 18	<ul style="list-style-type: none"> • 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) • Make sensible use of chosen passages in exploring and analysing the ways in which chosen characters (e.g. Ariel, Caliban, Ferdinand and Prospero) use language to express attitudes and feelings and for particular purposes/effects, perhaps making links with the play's wider concerns - good government; responsibility; sin/virtue; magic and power; ownership; liberty; education. (AO2ii) • Demonstrate sound ability to use and evaluate different literary and linguistic approaches to the text. Band 3 responses are likely to show competent understanding of chosen characters' use of language in relation to confinement and release. (AO3ii) • 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)

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

5i	Answers that are just adequate as a response to the task set and which should:	
	14 13 12	<ul style="list-style-type: none"> • Show some limited 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) • Make some limited use of selected passages in exploring and analysing the ways in which chosen characters (e.g. Ariel, Caliban, Ferdinand and Prospero) use language for particular purposes and effects, perhaps making links with the play's wider concerns. (AO2i) • Demonstrate some limited ability to use and evaluate different literary and linguistic approaches to text, and a basic understanding of chosen characters' use of language in relation to confinement and release. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers. (AO3ii). • Show some limited awareness of the understanding of the implications of genre and form.

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

U	Answers which do not reach the standard defined for band 5 because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <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> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Shakespeare: *The Tempest*

Q3b	Max. marks 30	Discuss the presentation of Gonzalo and his significance in <i>The Tempest</i> . In your answer you should refer closely to the linguistic detail and action of at least two passages from the play.
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3 (b) 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 linguistic and dramatic means by which Gonzalo 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
1	Answers that are penetrating and original and which should:	
	30	<ul style="list-style-type: none"> • Be fluently written, showing a sophisticated ability to express insights gained from the study of Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail. (AO1) • Make judicious use of chosen passages in analysing the ways in which Gonzalo is presented: his actions, gestures and values; relationships with Alonso, Sebastian, Antonio and Prospero. (AO2ii) • Use and evaluate different literary and linguistic approaches to texts with confidence. Answers might focus on Gonzalo's sincerity, ingenuousness/idealism; his political philosophy and attitudes toward the island; characteristic utterance types and features of speech: register and tone; assured control of diction, grammar and syntax; and prosodic features, for example. (AO3ii) • Show insightful appreciation of how linguistic choices and dramatic form contribute to the presentation of Gonzalo, and his development during the play. (AO4)
	29	
	28	
	27	
	26	
25		
2	24	
	Answers that are proficient and well focused and which should:	
	23	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3 • Begin to show evidence of achievement against the criteria for Band 1
22		
21		

3	Answers that show a competent level of understanding and which should:	
	20 19 18	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of both Language and Literature, using appropriate terminology accurately in relation to relevant detail. (AO1) • Make sensible use of chosen passages and valid connections between them, in analysing the ways in which Gonzalo is presented: his actions, gestures and values; relationships with Alonso, Sebastian, Antonio and Prospero. (AO2ii) • Use and evaluate different literary and linguistic approaches to texts competently. Answers might focus on Gonzalo's sincerity and ingenuousness/idealism; his political philosophy and attitudes toward the island; characteristic utterance types and features of speech. (AO3ii) • Show clear appreciation of how linguistic choices and dramatic form contribute to the presentation of Gonzalo. (AO4)
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5 • Begin to show evidence of achievement against the criteria for Band 3
5i	Answers that are just adequate as a response to the task set and which should:	
	14 13 12	<ul style="list-style-type: none"> • Show some ability, straightforwardly expressed, to communicate insights gained from the study of both Language and Literature, and some ability to use terminology effectively and accurately. (AO1) • Make some limited use of selected passages in exploring aspects of Gonzalo's behaviour and speech within specific dramatic contexts. There will be limited appreciation of his characteristic utterance types. (AO2ii) • Demonstrate a basic ability to use and evaluate different literary and linguistic approaches to texts. There will be a basic exploration of the presentation of Gonzalo within specific dramatic contexts. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers. (AO3ii) • Show limited appreciation of how linguistic choices and dramatic form contribute to the presentation of Gonzalo. (AO4)

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

U	Answers which do not reach the standard defined for band 5 because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <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> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Samuel Beckett: *Waiting for Godot*

Q4a	Max. marks 30	'A world winding down and wearing out.' Examine the language of deterioration in <i>Waiting for Godot</i> . You should include detailed reference to the linguistic features and dramatic effects of at least two passages in your answer.
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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 ways in which language and action convey a sense of deterioration (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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Answers that are penetrating and original and which should:		
1	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • 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. (AO1) • Use chosen passages judiciously in analysing the language of deterioration. There will be a sophisticated understanding of the dramatic and linguistic means by which selected characters articulate ideas and express states of mind and feeling. (AO2ii) • Demonstrate confidence in using and evaluating different literary and linguistic approaches to texts. There will be sophisticated insight into the language of deterioration: images of negation, physical/psychological infirmity and spiritual insecurity; disjunctive syntax; nihilistic lexis; reductive stichomythic sequences and use of non-sequiturs, for example. (AO3ii) • Show insightful appreciation of how linguistically and dramatically the play is tragicomic in terms of overall effect. (AO4)

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

3	Answers that show a competent level of understanding and which should:	
	20 19 18	<ul style="list-style-type: none"> Express clearly insights gained from the study of both Language and Literature. Appropriate terminology is accurately used in relation to relevant detail. (AO1) Make sensible use of chosen passages, and valid connections between them. There will be some competent understanding of the dramatic and linguistic means by which selected characters articulate ideas and express states of mind and feeling. (AO2ii) Show sound ability to use and evaluate different literary and linguistic approaches to text. There will be a clear awareness of the language of deterioration: images of negation, physical/psychological infirmity and spiritual insecurity; disjunctive syntax; nihilistic lexis; reductive stichomythic sequences and use of non-sequiturs, for example. (AO3ii) Demonstrate a clear appreciation of how linguistically and dramatically the play is tragicomic in terms of overall effect. (AO4)
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> Fully meet the criteria for Band 5 Begin to show evidence of achievement against the criteria for Band 3
5i	Answers that are just adequate as a response to the task set and which should:	
	14 13 12	<ul style="list-style-type: none"> 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. (AO1) Make some limited use of selected passages in examining the language of deterioration. (AO2ii) Demonstrate limited ability to use and evaluate different literary and linguistic approaches to texts, and a basic appreciation of awareness of the language of deterioration. (AO2ii) Show some limited awareness of how linguistically and dramatically the play is tragicomic in terms of overall effect. (AO4)
5ii	Answers that are, on balance, not adequate to the task set but which	
	11 10 9	<ul style="list-style-type: none"> show occasional evidence of achievement against the criteria for Band 5i

Answers which do not reach the standard defined for band 5 because they		
U	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <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> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Samuel Beckett: *Waiting for Godot*

Q4b	Max. marks 30	Beckett said of the play: 'Why people have to complicate a thing so simple I can't make out.' How far do you agree that the language and action of <i>Waiting for Godot</i> are 'simple'? You should refer in detail to at least two passages in your answer.
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4 (b) 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 appropriate linguistic features and dramatic effects of chosen passages (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	<i>Marks</i>	<i>DESCRIPTOR</i>
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Answers that are penetrating and original and which should:		
1	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • 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. (AO1) • Make judicious use of selected passages in analysing appropriate linguistic detail within specific dramatic contexts. (AO2ii) • Use and evaluate literary and linguistic approaches to texts with confidence, showing sophisticated understanding of some of the stylistic qualities/dramatic effects of language, commenting on their relative simplicity/complexity: features of dialogue/monologue; lyrical and rhythmical qualities; structured use of silence; modulations of register and mood; play with politeness principles; etymological puns; classical, literary and biblical allusion; reversed, frustrated or parodic reference. (AO3ii) • Show an insightful appreciation of how linguistic choices and dramatic form contribute to shaping overall meaning and effect. (AO4)

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

3	Answers that show a competent level of understanding and which should:	
	20 19 18	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of both Language and Literature. Appropriate terminology is used accurately in relation to relevant detail. (AO1) • Make sensible use of selected passages in analysing appropriate linguistic detail within specific dramatic contexts. (AO2ii) • Use and evaluate different literary and linguistic approaches to texts competently, showing secure understanding of some of the stylistic qualities/dramatic effects, commenting on their relative simplicity/complexity. (AO3ii) • Show clear appreciation of how linguistic choices and dramatic form contribute to shaping overall meaning and effect. (AO4)

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

5i	Answers that are just adequate as a response to the task set and which should:	
	14 13 12	<ul style="list-style-type: none"> • 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. (AO1) • Make sensible use of selected passages in analysing appropriate linguistic detail within specific dramatic contexts. (AO2ii) • Demonstrate basic ability in using and evaluating different literary and linguistic approaches to texts. There will be a basic understanding of some stylistic qualities/dramatic effects, and of their relative simplicity/complexity. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers. (AO3ii) • Show some limited appreciation of how linguistic choices and dramatic form contribute to shaping overall meaning and effect. (AO4)

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

Answers which do not reach the standard defined for band 5 because they		
U	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <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> • <i>do not demonstrate sufficient evidence of the knowledge, skill and understanding required; AND/OR</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Brian Friel: *Translations*

Q5a	Max. marks 30	<i>Translations</i> has been described as ‘a moving dramatisation of change and transformation.’ Referring closely to the linguistic features and dramatic effects of at least two passages, discuss the ways in which change is explored in the play.
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5 (a) 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 linguistic features of presentation 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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1	Answers that are penetrating and original and which should:	
	30	<ul style="list-style-type: none"> 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)
	29	<ul style="list-style-type: none"> Make judicious use of selected passages in exploring aspects of change, focusing on specific characters/relationships ideas, images and features of language. (AO2ii)
	28	
	27	<ul style="list-style-type: none"> Use and evaluate different literary and linguistic approaches to texts with confidence. There may well be a good understanding of central concerns: political and educational change; personal, social and cultural and national identity; Anglo-Irish relations and the changing roles of Gaelic and English. Band 1 responses are also likely to show sophisticated understanding of stylistic variety. (AO3ii)
	26	
	25	
24	<ul style="list-style-type: none"> Show insightful appreciation of different levels of presentation: dramatic, symbolic and allegorical (AO4) 	

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

3	Answers that show a competent level of understanding and which should:	
	20 19 18	<ul style="list-style-type: none"> • 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) • Make sensible use of chosen passages in exploring aspects of change, focusing on specific characters/relationships, ideas, images and features of language. (AO2ii) • Demonstrate sound ability to use and evaluate different literary and linguistic approaches to the text. There may well be clear understanding of central concerns: political and educational change; personal, social and cultural and national identity; Anglo-Irish relations and the changing roles of Gaelic and English. There will be clear understanding of stylistic variety. (AO3ii) • Show some appreciation of different levels of presentation: dramatic, symbolic and allegorical. (AO4)
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5 • Begin to show evidence of achievement against the criteria for Band 3
5i	Answers that are just adequate as a response to the task set and which should:	
	14 13 12	<ul style="list-style-type: none"> • 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) • Make some limited use of selected passages in exploring aspects of change. (AO2ii) • Demonstrate some limited ability to use and evaluate different literary and linguistic approaches to the text. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers. (AO3ii) • Show some limited awareness of different levels of presentation. (AO4)
5ii	Answers that are, on balance, not adequate to the task set but which	
	11 10 9	<ul style="list-style-type: none"> • show occasional evidence of achievement against the criteria for Band 5i

Answers which do not reach the standard defined for band 5 because they		
U	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <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> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Brian Friel: *Translations*

Q5b	Max. marks 30	'A complex and isolated individual.' Referring closely to at least two passages, examine the dramatic and linguistic strategies through which Jimmy Jack is presented in <i>Translations</i> .
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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 linguistic and dramatic means by which Jimmy Jack 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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1	Answers that are penetrating and original and which should:	
	30	<ul style="list-style-type: none"> • Be fluently written, showing a sophisticated ability to express insights gained from the study of Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail. (AO1) • Make judicious use of chosen passages in analysing the ways in which Jimmy Jack is presented: his attitudes and values; relationships with Hugh, the local community and the British army; his linguistic intelligence. (AO2ii) • Use and evaluate different literary and linguistic approaches to texts with confidence. Answers might focus on Jimmy Jack's absorption in classical literature/mythology; his loneliness and preoccupation with Athene; characteristic utterance types and features of speech: use of codes; ambiguous commentary; use of allusion and quotation; diction, grammar and syntax; tone, prosodic features, for example. (AO3ii) • Show insightful appreciation of how linguistic choices and dramatic form contribute to the presentation of Jimmy Jack, and his development during the play. (AO4)
	29	
	28	
	27	
	26	
25		
24		

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

3	Answers that show a competent level of understanding and which should:	
	20 19 18	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of both Language and Literature, using appropriate terminology accurately in relation to relevant detail. (AO1) • Make sensible use of chosen passages in analysing the ways in which Jimmy Jack is presented: his actions, attitudes and values; relationships with Hugh, the local community and the British army; his linguistic intelligence. (AO2ii) • Use and evaluate different literary and linguistic approaches to texts competently. Answers might focus on Jimmy Jack's absorption in classical literature/mythology; his loneliness and preoccupation with Athene; characteristic utterance types and features of speech: use of codes; ambiguous commentary; use of allusion and quotation; diction, grammar and syntax; tone, prosodic features, for example. (AO3ii) • Show clear appreciation of how linguistic choices and dramatic form contribute to the presentation of Jimmy Jack. (AO4)
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5 • Begin to show evidence of achievement against the criteria for Band 3
5i	Answers that are just adequate as a response to the task set and which should:	
	14 13 12	<ul style="list-style-type: none"> • Show some ability, straightforwardly expressed, to communicate insights gained from the study of both Language and Literature, and some ability to use terminology effectively and accurately. (AO1) • Make some limited use of selected passages in exploring aspects of Jimmy Jack's behaviour and speech within specific dramatic contexts. There will be limited appreciation of his characteristic utterance types and behaviour. (AO2ii) • Demonstrate a basic ability to use and evaluate different literary and linguistic approaches to texts. There will be a basic exploration of the presentation of Jimmy Jack within specific dramatic contexts. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers. (AO3ii) • Show limited appreciation of how linguistic choices and dramatic form contribute to the presentation of Jimmy Jack. (AO4)

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

U	Answers which do not reach the standard defined for band 5 because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <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> • <i>do not demonstrate sufficient evidence of the knowledge, skill and understanding required; AND/OR</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Tennessee Williams: *A Streetcar Named Desire*

Q6a	Max. marks 30	'Williams' stage directions are both functional and poetic.' Examine the language of Williams's stage directions in <i>A Streetcar Named Desire</i> in the light of this comment. In your answer you should refer closely to at least two passages.
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6 (a) 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 their linguistic features and dramatic implications (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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Answers that are penetrating and original and which should:		
1	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • Be fluently written, 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. (AO1) • Make judicious use of selected passages in analysing Williams' stage directions. There will be a good understanding of a range of features - linguistic, poetic and dramatic. (AO2ii) • Use and evaluate different literary and linguistic approaches to texts with confidence, examining specific aspects of the stage directions with sophistication: linguistic construction; concrete details of place, time and setting; language used to deepen character, control of tension/intensity, and to evoke mood and atmosphere; references to music, colour, light, sound, for example. (AO3ii) • Show insightful appreciation of different levels of presentation, both naturalistic and symbolic. (AO4)

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

3	Answers that show a competent level of understanding and which should:	
	20 19 18	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of both Language and Literature. Appropriate terminology is accurately used in relation to relevant detail. (AO1) • Make sensible use of selected passages in analysing Williams' stage directions. There will be a secure understanding of a range of features - linguistic, poetic and dramatic. (AO2ii) • Use and evaluate different literary and linguistic approaches to texts competently, examining specific aspects of the stage directions with sophistication: linguistic construction; concrete details of place, time and setting; language used to deepen character, control of tension/intensity, and to evoke mood and atmosphere; references to music, colour, light, sound, for example. (AO3ii) • Show a secure appreciation of different levels of presentation, both naturalistic and symbolic. (AO4)
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5 • Begin to show evidence of achievement against the criteria for Band 3
5i	Answers that are just adequate as a response to the task set and which should:	
	14 13 12	<ul style="list-style-type: none"> • 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. (AO1) • Make some limited use of selected passages in analysing the language of Williams' stage directions. (AO2ii) • Use and evaluate different literary and linguistic approaches to texts at a basic level in examining aspects of the stage directions: concrete details of place, time and setting; language used to evoke mood and atmosphere. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers. (AO3ii) • Demonstrate some limited awareness of different levels of presentation. (AO4)
5ii	Answers that are, on balance, not adequate to the task set but which	
	11 10 9	<ul style="list-style-type: none"> • show occasional evidence of achievement against the criteria for Band 5i

Answers which do not reach the standard defined for band 5 because they		
U	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <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> • <i>do not demonstrate sufficient evidence of the knowledge, skill and understanding required; AND/OR</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Tennessee Williams: *A Streetcar Named Desire*

Q6b	Max. marks 30	Examine Williams's presentation of loneliness and vulnerability in <i>A Streetcar Named Desire</i> . In your answer you should refer closely to the linguistic detail and dramatic effects of at least two passages.
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6 (b) 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 language of loneliness and vulnerability 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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1	Answers that are penetrating and original and which should:	
	30	<ul style="list-style-type: none"> • 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) • Make judicious use of chosen passages in analysing ways in which (very probably) Blanche's language reflects her state of mind, emotional vulnerability, and insecurities regarding her past experiences, present situation and relationships with other characters in the play. Reference might well also be made to Mitch, Stella and Allan Grey. (AO2ii) • Use and evaluate different literary and linguistic approaches to the study of Language and Literature with confidence, demonstrating sophisticated insight into the complexities of Blanche's discourse and that of other relevant characters: psychological and rhetorical strategies; lexical and grammatical choices; terms of address; tone and register; use of euphemism and linguistic subterfuge; paralinguistic features. (AO3ii) • 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). (AO4)
	29	
	28	
	27	
	26	
	25	
24		

2	Answers that are proficient and well focused and which should:	
	23	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 3</i> • <i>Begin to show evidence of achievement against the criteria for Band 1</i>
	22	
	21	
20		

3	Answers that show a competent level of understanding and which should:	
	20 19 18	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of Language and Literature, using terminology accurately in relation to relevant detail. (AO1) • Make judicious use of chosen passages in analysing ways in which Blanche's language reflects her state of mind, emotional vulnerability, and insecurities regarding her past experiences, present situation and relationships with other characters in the play. (AO2ii) • Use and evaluate different literary and linguistic approaches to the study of Language and Literature with confidence, showing a sound understanding of features of Blanche's discourse and that of other relevant characters. (AO3ii) • 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, for example. (AO4)
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5 • Begin to show evidence of achievement against the criteria for Band 3
5i	Answers that are just adequate as a response to the task set and which should:	
	14 13 12	<ul style="list-style-type: none"> • Show some basic ability, straightforwardly expressed, to communicate insights from the study of Language and Literature, and some limited ability to use terminology accurately. (AO1) • Make some limited use of selected passages in analysing ways in which Blanche's language reflects her state of mind, emotional vulnerability, and insecurities. (AO2ii) • Demonstrate some basic understanding of the usefulness of different literary and linguistic approaches to the text in examining Blanche's language and actions. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers. (AO3ii) • Show some limited understanding of dramatic method. (AO4)
5ii	Answers that are, on balance, not adequate to the task set but which	
	11 10 9	<ul style="list-style-type: none"> • show occasional evidence of achievement against the criteria for Band 5i

Answers which do not reach the standard defined for band 5 because they		
U	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <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> • <i>do not demonstrate sufficient evidence of the knowledge, skill and understanding required; AND/OR</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Mark Scheme 2719
Jan 2006

Mark Scheme Guidance

The mark scheme for this, as for all units, is derived from the **generic mark band descriptions** published at Section 3.1.1 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.

Reference must also be made to the **band descriptions for Written Communication** included in this mark scheme.

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

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: 10% AO3ii: 5% AO4: 5% AO5: 5% AO6: 10%

Total: 20% of Advanced GCE.

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

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.

Band descriptions: Written Communication

Written communication 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.

SECTION A

Qn. No.	Max. Marks	Look again at Passage A , the lyrics of David McWilliams, and Passage B , the extract from <i>Down and Out in Paris and London</i> by George Orwell.
1	30	Using any of the approaches to literary and linguistic study that you are familiar with, write about how ideas and feelings are constructed in each of these two texts. In the course of your answer you should refer to at least one 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 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 comparisons between literary and non-literary features in different types of text including fictional and autobiographical forms [AO2ii]; evaluate the effects of construction and delivery of such texts showing how they shape interpretations such as the constructed use of the lyrics compared to the personal tone of the autobiography [AO3ii]; show an appreciation of how the different forms, contexts, style and vocabulary of the texts shape their meanings such as the use of apparent attempts at conveying the rhythms of spontaneous speech of the first text compared to the more assured and slightly humorous approach of the second [AO4].

Band	Marks	DESCRIPTOR
1	Answers that are penetrating and original:	
	30	<ul style="list-style-type: none"> 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]
	29	<ul style="list-style-type: none"> A perceptive and informed appreciation and understanding of comparative linguistic [such as lexis and syntax] and literary features [such as the uses of imagery] between the given texts and other selected and relevant monologue forms. [AO2ii]
	28	<ul style="list-style-type: none"> 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 out interpretations. [AO3ii]
	27	<ul style="list-style-type: none"> An informed understanding of the ways in which the contexts and linguistic and literary features of different monologue forms shape meaning and interpretation. [AO4]
	26	
	25	
24		

2	Answers that are proficient and well focused and which should:	
	23 22 21	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3. • Begin to show evidence of achievement against the criteria for Band 1.
3	Answers that show a competent level of understanding:	
	20 19 18	<ul style="list-style-type: none"> • A clear understanding of and insights into the linguistic and literary features of the lyrics [such as aspects of speech interspersed with the narrator's thoughts] and of the autobiography [such as its more formal and measured lexis] supported by the use of appropriate terminology and generally accurate expression. [AO1] • An informed appreciation and understanding of comparative linguistic [such as lexis and syntax] and literary features [such as the uses of imagery] between the given texts and other selected and relevant monologue forms. [AO2ii] • 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, shaped features of these monologues in terms of theme and style] showing how these inform our interpretations. [AO3ii] • A clear understanding of the ways in which the contexts and linguistic and literary features of different monologue forms shape meaning and interpretation. [AO4]
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5. • Begin to show evidence of achievement against the criteria for Band 3.

5i	Answers that are just adequate as a response to the task set and which should:	
	14 13 12	<ul style="list-style-type: none"> • A basic understanding of and insights into the linguistic and literary features of the lyrics [such as some awareness of the uses of diction] supported by the use of some terminology and generally accurate expression. [AO1] • 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] • 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 quality] with some elementary understanding of how these affect the reader's impressions. [AO3ii] • Understanding of some of the ways in which the contexts and linguistic and literary features of different monologue forms shape meaning and interpretation. [AO4]
5ii	Answers that are, on balance, not adequate to the task set but which:	
	11 10 9	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>
U	Answers which do not reach the standard defined for Band 5 because they:	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <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> • <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i>

SECTION B

Qn. No.	Max. Marks	
2	30	<p>Look again at Passage C, the extract from the interview with Dawn, a woman from South East England who is in her mid twenties.</p> <p>Later in life Dawn becomes rich and famous. You are writing a chapter of her biography which deals with her early working life.</p> <p>(a) Basing your answer closely on the material in the transcription, write the opening chapter [between 120 – 150 words].</p> <p>(b) Write a commentary which compares the literary 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 opening and knowledge and insights about the form compared to natural spoken languages in their commentary [AO1]; they should show an appreciation of how natural spoken language with its use of repetition and rhythm differs in effect from scripted and controlled forms of writing [AO4]; consider how the speaker's different values and attitudes are created and conveyed in speech and writing [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].

Band	Marks	DESCRIPTOR
1	Answers that are penetrating and original::	
	30	<ul style="list-style-type: none"> Consistently accurate, structured, assured written expression which, in the opening, 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]
	29	
	28	<ul style="list-style-type: none"> 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 hesitant tone of the transcript compared to the more controlled and assured mood of the opening] which can lead to different meanings [the difference between spontaneous speech and thought and more measured and controlled delivery of the written form]. [AO4]
	27	
	26	
25		
24	<ul style="list-style-type: none"> 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 speech or thought]. [AO5] 	
		<ul style="list-style-type: none"> A high level 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]
2	Answers that are proficient and well focused and which should:	
	23	<ul style="list-style-type: none"> Fully meet the criteria for Band 3.
	22	<ul style="list-style-type: none"> Begin to show evidence of achievement against the criteria for Band 1.
21		

3	Answers that show a competent level of understanding:	
	20 19 18	<ul style="list-style-type: none"> • Clear, accurate written expression which, in the opening, 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] • 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 the transcript and the opening] which can lead to different meanings [the difference between spontaneous speech and thought and the more measured and controlled delivery of the written form]. [AO4] • 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] • 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]
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 5.</i> • <i>Begin to show evidence of achievement against the criteria for Band 3.</i>

5i	Answers that are just adequate as a response to the task set and which should:	
	14 13 12	<ul style="list-style-type: none"> On balance, reasonably effective written expression [though with occasional lapses] which, in the opening, 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] Limited appreciation of how different contexts shape the form [aligned to different senses of audience] style [the possible difference in attitude and tone] and vocabulary which can lead to different meanings [the difference between spontaneous speech and thought and the more measured and controlled delivery of the written form]. [AO4] Some consideration of the ways in which different features [such as 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] 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. [AO6]
5ii	Answers that are, on balance, not adequate to the task set but which:	
	11 10 9	<ul style="list-style-type: none"> Show occasional evidence of achievement against the criteria for Band 5i.
U	Answers which do not reach the standard defined for Band 5 because they:	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> 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 Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR Are not written with sufficient clarity or accuracy to make meaning and argument coherent.

Report on the Units January 2006

Chief Examiner's Report – GCE English Language and Literature 3829/7829

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 ever 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 still tend to rely on paraphrase or generalisation and this remains an area that could be focused on.

Candidates need to be reminded that AO1 is assessed; leaving a few minutes to proof-read the exam script would easily allow some to score higher marks .. Candidates should also take time in recreative answers to ensure that they choose the appropriate format for their writing.

Centres are also reminded that the coursework units, 2716 and 2718, need to refer to spontaneous speech.

2714: Linking Language with Literature

GENERAL COMMENTS

Candidates produced some thoughtful and informed work showing increasing confidence in applying appropriate linguistic and literary terminology at relevant times. Answers at the top end of the range displayed an informed awareness of how such terminology shapes the reader's responses and how values and attitudes are conveyed. Answers at the lower end of the range tended to offer a more generalised, if adequate, approach and regarded the passages as texts to hang things on: that is, they did not really engage with the material of the passages themselves but attempted to identify features, say, of natural, spontaneous speech. Candidates, on the whole, managed time very well and there were few rubric infringements. They seem confident in their understanding of the Assessment Objectives and have a secure grasp of literary and linguistic approaches: on occasions, they would benefit, perhaps, from more practice in applying these to specific unseen passages.

COMMENTS ON INDIVIDUAL QUESTIONS

Candidates explored the first extract with quiet confidence and engaged with the nature of the material with a fair range of insight. The nature of idiolects and topic management was explored particularly well by some, leading to a number of informed comments about the threatening – yet sarcastic or humorous – interplay between the private detective and the criminals. Choices of vocabulary were explored well by some, especially the use of terms like 'pal' and 'soldier'. There were some telling suggestions of the ways in which such terms sought to control the listener. The contributions of the narrative voice to the whole were perhaps not always explored as fully as possible. Occasionally, some candidates seemed to become a little too intense in applying some theoretical ideas [such as Grice's maxims] to the material, at the expense of exploring other avenues. Some candidates did not explore the second half of the extract as much as they did the first half, leading to some uneven balance in the final analysis. Perhaps centres could remind candidates about the need for equal distribution of coverage.

The second passage showed candidates developing a clear awareness of some of the key features of spoken language [aspects such as fillers and back-channelling were adeptly handled], but without always moving into more detailed analysis of the actual extract: for example, the wrestler's essential attitude to Jack Victory [AO5] was sometimes missed because answers at the lower end of the range had gone in for generalised feature spotting of aspects of spontaneous speech. It might help some candidates if they focused a little more on the choices of vocabulary that deliverers of spontaneous speech elect to use and the effects that these might have.

Some candidates produced a solid and promising first half in the response but, in the second half, moved on to offer generalised [perhaps learnt?] commentaries on the differences between fictional dialogue and natural, spontaneous speech. In doing so, they moved away from the passages and produced sound, uneven scripts. This bullet point on the paper is best answered by illustration from the passages themselves.

Candidates demonstrated the clear ability to see similarities and differences between the passages, noting, for example, how Marlowe's confidence seemed to be intact all the way through, whereas the wrestler moved from hesitation and nervousness to increasing assertiveness and pride in his admiration of Jack Victory.

**English Language and Literature: 2715 - Poetry and Prose
(Written Examination)**

General Comments

As with each of the last two January papers, there was a noticeable 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 number of scripts – some of them comparatively short and deceptively simple-looking – were quite outstandingly good in their focus and lucidity.

There was again some evidence, however, of candidates pursuing their own (prepared, and usually thematic) agenda rather than answering the question as set. Such answers are actually rather more difficult to write than a straightforward response to the task and the prompts on the question paper. As the best answers show, high marks are earned by simply applying a combined linguistic and literary approach to exploring how the writer's choices of language create meaning in the set passage and in at least one other part of the text.

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. One candidate only mistakenly used the set passage from one text (*The Miller's Tale*) to answer the question on another (*The Nun's Priest's Tale*).

One point of examination technique (or etiquette) is worth emphasising. When candidates are making wider (AO4) reference to their chosen texts, they need to signal clearly and exactly which part of the text they mean. Although there are 'prescribed' editions of the texts, not all candidates or Centres use the same; so for a candidate to refer to a sequence of numbered pages in their own edition is not of itself helpful to the examiner. For Chaucer, line numbers are helpful; for Frost and Cope, the poem's title and line numbers are needed; and for the prose texts a chapter number is a good start. But for all the texts the candidate needs to make clear, by brief summary or contextualisation of the passage, what is intended. Implicit, or indirect, or diffuse (AO4) wider reference will be credited, but even the most supportive and imaginative reading needs something concrete to start from. Similarly, when candidates are working on the set passage, they must use the copy on the question paper to refer to, not the version in their own texts.

Comments on Individual Questions

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

'Features of speech' should have been a straightforward question focus, but very few responses managed to concentrate proficiently on these features. (Candidates for this paper and for 2714 ought to be well-versed in such matters: the Mark-Scheme contains examples of features of spoken language which might with profit have been identified and explored.) Instead, as noted in the 'General Comments', many candidates set themselves a more difficult question than the one they had been asked.

Most responses consisted of more or less extended comparisons in broad terms of how Pertelote speaks (i.e. taking the question to mean 'what features there are in what she says') in these lines and how she (or Chauntecleer or the Fox) speaks elsewhere. Textual knowledge was evident (in the AO4 dimension) in terms of discussing the speaker's rhetorical/persuasive techniques. Candidates were keen to write what they knew and understood of the Mock-Heroic and of Courtly Love, with rather uneven relevance to their general argument.

There was generally sound appreciation (AO5) of how Pertelote was characterised by what she said (the second bullet-prompt). Her attitudes towards Chauntecleer in this extract, as evidenced by her speech, were generally well understood. Some candidates made assertions about the relationship between Chauntecleer and Pertelote which rather contradicted their earlier comments on the absurdity of farmyard animals discoursing on dreams and quoting learned authorities.

The first bullet-prompt received scant (AO3i) attention. Very few candidates identified, let alone explored, the colloquial or vernacular elements of Pertelote's utterances, such as her oaths (lines 4, 5, 15 and 29), the variety of her uses of the imperative (lines 4, 15, 17, 28, 29 and 30), ideolectal features ("I wol nat lye ... I dar wel leye a grote ... ") and her use of the future tense ("...for ye *shal* nat tarie ... that *shul* been for youre hele ... ") to imply intention and determination. There was relevant discussion of some of the more obvious discourse features evident in the passage, for example the 'listing' technique of lines 22-27 and Pertelote's terms of address ("Now, sire ... ") to Chauntecleer in line 3. Too often, though, discussion turned in the direction of background knowledge, so that a religious oath like "For Goddes love" would be explored in terms of the pilgrims' (notional) beliefs, and Pertelote's insistence and persistence would provoke (questionable) comment on how women were expected to behave in Chaucer's time. As last year's Report pointed out, discussion of the (claimed) anti-feminist views of Chauntecleer or the Nun's Priest or Chaucer is unlikely to be helpful in answering a 'Language in Literature' question.

It is hard to resist the suspicion that candidates are (mis-) placing their trust in Notes written with a view to 'social and historical context', which is not an Assessment Objective in this subject. However, examiners continue to be encouraged by evidence that candidates do engage with the ideas in the text and communicate some enjoyment as well as understanding.

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

Candidates answering on this text were generally well-prepared for a question on comedy. However, many of them clearly wished to 'off-load' what they knew about Courtly Love and other, less relevant, matters too. As a result, the quality of AO1/AO3i/AO5 skills was patchy, as was focus on the question as set.

Close reading of the passage was often in terms of (accurate) paraphrase, with more or less explicit reference to what might be found comic and why. It is notoriously difficult to 'explain' jokes without destroying the humour; but the prompts provided candidates with opportunities to locate the comedy in linguistic detail ('range of diction and register') and in the interaction of plot and description. Some candidates gave themselves difficulties in the AO4 dimension by conflating the passage with the earlier attempt by Absolon to obtain a kiss from Alison; and it was not always clear that they understood Absolon's intentions the second time around. There was also quite an amount of rather loose and unhelpfully speculative comment on the characters and their motivation. Better answers avoided over-simplifying, and paid attention to the shifts in register from the *faux*-courtly to the crude. The comic value of rhyming "kisse" with "pisse" was well-observed and well-explained by some (but not enough!) candidates, who also noticed the hilarious lurch from line 20 ("Spek, swete bryde") to line 21.

Candidates continue to manifest discomfort in discussing the crudities, some taking refuge in rather vague and coy expression and asserting that rude, vulgar peasants in Chaucer's time would have liked that sort of thing. There was a sense that some were aware they ought to find it very funny, but were struggling to articulate precisely how. One candidate solved the problem thus: 'The image of a dark night with someone hanging their bottom out of the window for someone to kiss it is humorous.'

Q3 ROBERT FROST: *Selected Poems*

Candidates are becoming more skilful in finding fruitful links between poems by Frost, and this question evoked some sensitive (AO4) readings of *After Apple-Picking*, *Mowing*, *The Tuft of Flowers*, *Desert Places* and other poems, some of them previously set for closer examination but some not. The second prompt (Frost's scene-setting) was generally well integrated into discussion of how the poet created atmosphere, but the 'thought and reflection' focus was less well handled. Candidates seemed to see *Waiting* as lexically and syntactically complex (first prompt); but some struggled to develop this line of discussion beyond asserting that the complexity was a problem and a barrier to understanding.

In the AO1/AO3i dimensions, the complex overall structure of the poem – each section consisting of only one long sentence – was identified. Most candidates were comfortable locating and evaluating individual poetic effects, for instance the phonology (including alliteration and onomatopoeia) of lexical items: “plunging ... fierce twang ... swallow's sweep ... rasp ... rustle ...”. Frost's physical and mental movements were traced from his first entry into the field, and connected with the fading of daylight.

Syntax (and semantics too, though this was not an explicit element of the question) gave much more difficulty. Candidates are used to finding inverted syntax in Frost – or at least asserting its presence – and tended to resort to that description for anything they found unusual. It would be perfectly acceptable for a candidate faced with syntactic irregularity in Frost, or any other text, to note that it is “odd” and to try to explore that oddness and any of its effects. Precise (AO1) terminology can be helpful, but a willingness to grapple with the text is the first requisite. Understandably, but disappointingly, candidates seem insecure in the face of long, complex sentences and grab the nearest explanation rather than pursuing the sense through multiple clauses. Thus the opening “What” was usually interpreted as the start of a question/interrogative with strange word-order, and “pectre-like” was seen as referring not to Frost but to some element (or other person) in the landscape. Such a line of argument often led to candidates concluding that the “one absent” in the penultimate line was dead and/or was Frost's wife; and biographical speculation is very seldom a fruitful direction to take in this paper, especially when the blindingly simple words (“when they shall”) in the next line contradict such a reading. Similarly, the preposition “upon” or its simpler version “on” (“I dream *upon* ... And *on* ...”) was regularly interpreted as meaning “of” or “about”, so that the persona was seen by some candidates as being asleep the whole time.

The set poem certainly has its difficulties. But candidates must be encouraged to start with the simplicities, and get them right. As with Q.4, the best answers tended to be comparatively short, well-focused discussions of how language and poetic form interact.

Q4 WENDY COPE: *Making Cocoa for Kingsley Amis*

Reports on the last three sessions had lamented the simple failure of candidates to answer the question on Cope in the terms in which it had been set on the paper. So it was encouraging to see that candidates from more than one Centre had learned this lesson, and realised that it was perfectly possible to gain high marks by doing what the question asked, namely looking at how features of grammar, syntax and poetic form contributed to Cope's dramatisations and exaggerations in the set poem and elsewhere.

A few answers showed real sophistication in exploring the interaction of linguistic structures with the poetic form. Many answers managed to sustain the focus of argument on exaggeration and/or dramatisation, making useful (AO4) comparisons with the ways in which Cope created and intensified situations and feelings in *Lonely Hearts*, *Reading Scheme* and *Rondeau Redouble*, amongst other poems. The dramatic possibilities arising from, for example, the repetitions of the *rondeau* and *villanelle* forms were well understood. Also well understood were the situations which might be imagined as lying behind the poems – for example, the persona's desperation, evident here (AO3i/AO5) in the linguistic detail of veiled threat ("And very soon I'll start to look elsewhere") turning to pleading ("please don't hesitate ...") Candidates this session were, encouragingly, much less inclined than previously to explain everything in terms of Cope's (claimed) feminist attitudes.

Q5 EMILY BRONTE: *Wuthering Heights*

It was also encouraging to see candidates, at last, grappling with the mechanics of Brontë's (varieties of) prose style. Even quite limited responses were able to identify the dramatic impact of the two-word sentence which begins the last paragraph, and to comment usefully on the metaphors of honeysuckle, thorn and gunpowder. It proved harder for candidates to locate and analyse precisely where and how Nelly's tendency to moralising was working in the text; but again, even answers with limited AO1/AO3i skills picked up the conversational, sententious rhythms of Nelly's utterances – "They were both very attentive to her comfort, certainly ... I observed ... many a time ... now and then ... I believe I may assert ...".

Wide textual knowledge was evident in the range of (AO4) comparative passages selected. Some candidates distorted the question slightly by trying to compare Nelly's narrative style with Lockwood's; but even in such answers there was evidence of an engagement with the details which characterised Nelly's narration.

The quality of their engagement with the text seemed to be enough to help less able readers overcome most of the potential difficulties of comprehension in the Brontë passage. This was less so with Shelley.

Q6 MARY SHELLEY: *Frankenstein*

Here the question-focus was the 'excitement of discovery'. As in previous sessions, the most commonly-selected passage for (AO4) comparison was the creation of the monster, which allowed candidates to develop a response to the second bullet-prompt (Victor's different emotions) in broad terms of contrast, seeing "astonishment ... delight ... rapture ..." here giving way to disgust and horror later. Some answers helpfully developed this (AO3i and AO5) line of argument to take in discussion of the nuances of "incredible labour ... consummation" as lexical items from a semantic field of sexuality and childbirth. Unfortunately, it was more often the case that answers would pursue a thematic or biographical agenda derived from these connotations.

Candidates had not read this passage, or failed in examination conditions to read it, with due care and attention. The first paragraph was seldom properly understood, and few candidates could cope with "the Arabian" in line 15. Lexis attracted some generalised attention; but, as in the summer, candidates too often limited themselves to describing it as positive or negative and leaving the discussion at that point. Very few answers could distinguish between word-classes in this or any other of the prose texts, so that abstract nouns and noun phrases such as "summit of my desires" and "eagerness" were routinely described as adjectives. Even this basic (AO1) inaccuracy would matter less if the (AO3i) evaluation were to be developed in terms of the question-focus. It needs to be emphasised that this Unit is, in the Specification wording (page 25), about "technique as creating meaning in literary texts". It is not primarily about the ideas which might have informed the writing of the texts.

Q7 RODDY DOYLE: *Paddy Clarke Ha Ha Ha*

Last year it was noted that 'some candidates are still tending to write an answer to some Ur-Question about Paddy's maturation through the novel.' Choices of (AO4) comparative passages in this session to some extent reflected this bias, but there was clearer focus on Doyle's techniques in creating emotional tension in the passage and elsewhere in the novel.

The erratic course of Paddy's thought-process here was well-observed. Candidates noted the repetition of 'waiting' in line 2, and appreciated how its occurrence as the last word in what is otherwise a simple sentence builds suspense. (which was generally – and reasonably – treated as synonymous with "tension"). Similarly, candidates wrote competently about the effect of the single-sentence paragraphs ("She'd seen us") at lines 9 and 19. Most understood that Paddy was increasingly desperate in trying out excuses. The way these work grammatically is covered in the mark-scheme, and it was rather disappointing that few candidates felt able (or thought it might be helpful?) to explore how verb tense and modality are manipulated by Doyle in the first 19 lines.

Candidates seemed more comfortable with the remaining 14 lines, the whole of the last paragraph. They were also inclined to see emotions (and morality) in black and white, describing Paddy's father as 'violent' and painting a picture of a brutalised family. However, many did appreciate Paddy's hyperbole ("I got killed") and noticed the textual details that indicate how Paddy remained in control ("It was just as well. I would have denied it ... I should have done it the other way ... It had been worth it.") before, during and after the beating. AO3i and AO5 awareness also showed in discussion of Paddy's comments ("in front of the others") in lines 1 and 2.

The novel is generally well known, and candidates selected a range of comparative passages. The emotional tension created by Doyle's lexical and syntactic choices in scenes where Paddy is anticipating, watching or listening to parental discord was particularly well understood. As noted previously, 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.

Comments on types, length and structure of sentences are still often alarmingly awry. Candidates seem to have great difficulty in distinguishing between complex and compound sentences; they dismiss syntax as "short" or "long" or "simple" far too easily and carelessly; and they compound their error by selecting textual illustrations which are weak or actually wrong. The best answers are seldom any longer than the least successful, but they do demonstrate greater precision of comment and illustration

Q8 IAN McEWAN: *The Child in Time*

As with Q.7 (above), AO1 and AO3i skills in terms of analysing the mechanics of sentences were often severely limited in responses to this question. Perhaps it is general examination nerves; perhaps it is the result of the kind of fear and panic which is induced in some by a problem in mathematics; whatever the reason, many candidates ignored the simplest and most obvious features of sentence length and structure, flailing wildly about and making quite inaccurate and injudicious observations, for example mis-identifying/mis-numbering paragraphs to such an extent that even the most imaginative examiner could not guess what they meant to refer to.

Candidates would be well-advised to start with something simple. So, in this passage, a careful reading of the third paragraph would have revealed five comparatively short sentences in lines 7 to 10. The first is compound, the second complex with two subordinate clauses, the third compound/complex, the fourth complex, the fifth compound. Stephen is the grammatical subject of the first, third and fourth; the girl (referred to only by the pronoun "she") is the subject of the second and fifth. Candidates might have gone on, as some did, to notice that some (but not all) of the shorter sentences in this and the other paragraphs describe movements/actions rather than thoughts/feelings. They might also have commented on the escalation of Stephen's feelings ("He *wanted* to speak ... He *needed* something ...") and the sustained contrast between Stephen and the headmaster.

Candidates certainly did notice and discuss usefully the next (sixth) long sentence with its 'listing' technique, accumulating clauses and blurring of the physical with the emotional and metaphorical. In fact, there was much sensitive reading (AO5) of Stephen's state of mind, mostly illustrated by reference to individual word-choice (particularly the desperation evident in "clung" in line 17). Very few, however, noticed the past continuous tenses of lines 30-35 ("Stephen *was* shaking his head. The girl *was* betraying him ... *was* beginning to irritate him ... *was* going from him ..."). Nor did they pick up the sense in "They were back" (as if by magic?) in line 18 that Stephen is almost in a dream-world, or the contrast between line 43 ("Stephen *was* thinking ...") and line 49 ("The head *was* turning pages ... The girl *was* looking on ...").

The mark-scheme contains further examples of features which might have been explored in examining McEwan's presentation in the passage of Stephen's state of mind. Most responses revealed detailed (AO4) knowledge of a variety of techniques used elsewhere in the novel by McEwan to show the reader how Stephen is thinking. Readers are clearly engaged, and moved, by the characters and situations. The scene of Kate's disappearance was a popular comparative choice, as were the car accident,

the meeting with Charles-as-a-boy, and the visit to the toyshop. Candidates had interesting and thoughtful things to say about the uses of descriptive detail, and had clearly spent time working on the larger-scale effects of McEwan's methods. The ability to focus clearly on, and analyse, fine detail remains the discriminator between the solidly competent and the proficient and insightful.

Module 2716: Styles of Writing

Report to Centres

Although there were only a few submissions in January, there was much interesting work. The original writing gave candidates opportunities to write in contrasting ways, and many were able to show awareness of what they had achieved through their commentaries. Most centres now have a clear idea of the standards required for different mark bands and they make good use of the published criteria and the assessment objectives when marking the work.

There was a good variety of work in original writing, though the dramatic monologue still tops the league. However, there were effective story continuations too, and one centre made good use of stimuli photographs as a means of nudging the candidates into their creative pieces. The best work had a clear sense of audience and purpose, one that was articulated in commentaries too. There were some effective tasks that made use of speech writing techniques or used speech transcripts. There were no leaflets – a great relief as these tend not to rise high on the mark scheme.

In their commentaries, candidates show increasing awareness and confidence about matters of form, style and linguistic devices. It is worth reminding centres that some explicit reference to spontaneous speech needs to be made. Candidates often (and sensibly) do this through writing about how speech in their fictional piece contains stylised elements of spontaneous utterance but is still at the same time obviously more structured and purposeful than it would be in real life. It might help some candidates to look at transcripts of soap opera scripts with this in mind. The speakers there give a clear impression of spontaneity, and yet closer examination suggests that lexis is atypical (no swearing); speakers use full sentences; there is little interruption; there are few discourse markers; there are few hedges and fillers. A very short extract would make the point and would give candidates real meat both for this unit and for paper 2719, *Experience into Words*.

2717 Language in Literature: Drama

General Comments

The standard of work overall was slightly better than that of the January 2005 session. The number of really impressive individual performances at the top end was comparable, as was the number of weaker performances at the lower end. More candidates achieved Band 2 and Band 3 levels of performance, however. Candidates were generally well prepared, as indicated by the fairly widespread ability to target relevant assessment objectives with knowledge and understanding. Candidates were often able to offer appropriately pitched and well constructed arguments, advancing pertinent points and supporting these with thoughtful analysis of relevant linguistic detail. Candidates were, in general, able to address the specific demands of individual questions and were comfortable using appropriate linguistic terminology. At the lower end, however, responses tended to be characterised by a limited consideration of character, theme and plot rather than careful analysis of specific details of language. There is still a tendency for candidates to focus only implicitly on the evaluative element of AO3ii. Written expression was, on the whole, fairly accurate.

Comments on Individual Questions

- 1) (a) This question was less frequently chosen than (b) and with a moderate degree of success. There were some penetrating analyses, which demonstrated a sophisticated understanding of the linguistic choices of Cleopatra in particular, in a range of political and dramatic contexts. Antony's use of language - both in relation to Caesar and Octavia - provided a rich vein for analysis, as did (more rarely) the 'negotiations' of Pompey and Menas. Weaker candidates tended to focus their arguments on a limited range of deceptive actions rather than language.
- (b) A more popular choice, this question was answered quite well in the main, and sometimes with real insight and perceptivity. Most candidates focused on the linguistic choices of both Antony and Cleopatra; some focused successfully on the language of both Enobarbus and Eros, however. There were some proficient explorations of utterance types, stylistic variety and specific dramatic effects. Weaker responses tended to select appropriate quotations (rather than passages) and leave these to 'speak for themselves'.
- 2) (a) Rarely chosen, this question prompted a limited number of generally sound answers. Only in a limited number of cases did candidates get beyond identifying differences in temperament, attitude and philosophy. Few candidates engaged successfully with relevant details and complexities of language.

More frequently chosen, this question was answered fairly competently. The better candidates engaged intelligently with the formal complexities of the presentation of country life, selecting passages which enabled them to focus on the discourse of specific characters - Corin and Touchstone in particular. There was, in general, a secure understanding of antithetical patterning in the play (country versus court, and parody versus lyrical idealisation). Some candidates also demonstrated an awareness of the generic implications of festive comedy and of the conventions of pastoral romance.

- 3) (a) This question was very popular and elicited some very strong responses. The majority of candidates managed to construct intelligent, relevant arguments, engaging successfully with the specific terms of the question and relevant textual detail. The best answers explored some of the deeper thematic implications; weaker responses offered fairly simplistic or reductive descriptions of Prospero's relationships with Ariel and Caliban.

Also very popular, this question prompted some thoughtful, coherent discussions. The majority of answers focused on Gonzalo's 'significance' more than his presentation. Stronger answers offered quite probing analysis of his attitudes, values and disposition, and his relationships with other characters in the play. Fewer candidates, however, anchored their responses in careful analysis of the linguistic details of Gonzalo's language. Weaker answers amounted to little more than lists of unsupported generalisations.

- 4) (a) Limited numbers of candidates answered this question, and the quality of response was variable. Interpretation of both the terms of the question and the text tended to be quite narrow. 'Deterioration' tended to be understood as 'meaninglessness', and this resulted in some formulaic, superficial or unsophisticated responses. Better answers did begin to explore images of negation, expressions of psychological/physical infirmity, reductive stichomythic exchanges and nihilistic lexis.
- (b) This question, too, was infrequently chosen and was not answered particularly well. Weaker candidates tended simply to equate simplicity with repetition, and in some cases, offered pre-packaged responses to variant, rehearsed tasks. Stronger candidates located their responses in considering 'complexity' in relation to aspects of symbolism, allegory and possible levels of interpretation. The best answers did examine a range of *linguistic* 'complexities' and produced some robustly formulated arguments on the strength of this engagement.
- 5) (a) This was fairly popular and was generally answered successfully. Most candidates tended to adopt 'moving' as a prompt to approach the question by examining change and transformation as experienced psychologically/emotionally by selected characters: Yolland, Maire, Owen and Hugh in particular. Few answers considered the question even indirectly in relation to wider political and historical perspectives. The best answers were linguistic in their focus and tended to examine some of the transformational implications of 'translating' and 'translations' in relation to the experiences of those involved in these processes.
- (b) A popular choice, this question was answered quite well. Significant numbers of candidates demonstrated a good knowledge and understanding of the linguistic and dramatic methods by which Jimmy Jack is presented. Weaker answers did not go beyond fairly rudimentary descriptions of character/psychological make-up. Most, however, were successful in examining some of the details and complexities of presentation: how Jimmy is situated in relation to code-switching; to the politico-linguistic, historical/mythological dimensions of the play, for example.

- 6) (a) This question was very popular and prompted responses of variable quality. The best were a delight to read: sensitive, well-informed and illuminating answers. These tended to show a discriminating engagement with both of the terms 'poetic' and 'functional'. There was much thoughtful, careful and rewarding analysis of a wide range of relevant textual materials, resulting in some very sophisticated and convincing arguments. There were, however, a number of quite limited answers, which tended to get bogged down in under-developed, simplistic apprehension of the merely 'functional'.
- (b) Again a very popular choice, this question gave rise to some very sympathetic and sensitive explorations the suffering of Blanche. Few responses were wholly literary in approach, however, and most candidates approached the question through a careful examination and analysis of her language. Careful consideration of the experiences of Stanley, Stella and Mitch also prompted some very fruitful discussion. The best answers here were most impressive, showing a highly proficient understanding of both theme and aspects of presentation.

Module 2718: Issues in Writing

Report to Centres

There were only a small number of submissions. Work fell into the patterns established in previous sessions. However, there was a worrying tendency for candidates to produce pieces with very few obvious links to the topics listed in the specification. Candidates need to be reminded that there must be opportunities throughout the piece for comparison between the extracts chosen. Too many write three essays and then cobble together the comparison on the last page. Candidates should note, too, that there is no requirement for them to justify their methodology in the opening stages of the piece. As always, candidates who chose limited material tended to do best. However, centres should be careful to ensure that material covered is worthy of serious analysis. Song lyrics, for example, do not often serve usefully as literary texts, despite their obvious appeal to a candidate

A noticeable change was that fewer centres were relying on teaching all the pieces. In the past that has sometimes led to all the work from a centre being rather homogeneous. Candidate choice of passages leads to more interesting work, though they also have to be warned that they cannot afford to be too ambitious: they must contain all that they want to say within the published word limit.

2719: Experience Into Words

GENERAL COMMENTS

Candidates, on the whole, produced a satisfactory range of work showing general competence in most areas. The first question was handled quite well, with the majority engaging with the song lyrics with personal enthusiasm and insight. The second passage was dealt with best by those who really looked for points of comparison, especially in terms of Assessment Objectives 2 and 4. Responses to the second question were rather mixed: there were some rather rushed recreative responses and a number who did not seem to read the rubric – one or two candidates offered transcripts in the same vein as the original and a few offered autobiographies but commented on biographies in the second part of their answers. These approaches tended to produce some rather uneven scripts as a whole. Centres may need to remind entrants to read the demands of the question closely and to plan their material a little more carefully when making initial choices and decisions.

COMMENTS ON INDIVIDUAL QUESTIONS

Q1 The lyrics produced some effective responses, especially those who noted the contrasting choices of vocabulary – and, hence, the opposed attitudes of the narrator – at the opening and close of the material. A few candidates assumed that the narrator was synonymous with the writer and this led to some over assertive comments about him meriting his downfall. There were some lively comments about the narrator's attitude to women and the nature of family life; contextual approaches like these can stimulate some thoughtful discussion about how choices of words and phrases may create different effects over a period of time. The passage by Orwell was handled soundly, on the whole, but candidates seemed more reluctant to engage with specific choices of language here; perhaps a little less practised in addressing slightly older material? Perhaps there are some issues here for centres to consider. Better answers explored attitudes – including irony and humour – well; less successful answers tended to offer a few generalised comments about feeling sorry for the writer.

Q2 As noted above, some candidates seemed to rush into this piece without giving due consideration to the requirements of the question. There were signs that some had spent more time on the first question at the expense of thinking about and planning their approach to this one. Quite a few offered autobiographies as part of the recreative area and delivered rather brief commentaries. Commentaries which explored the original passage dealt with generalised features of natural, spontaneous speech competently, identifying issues such as fillers and hesitation, but did not really explore AO5, choices of vocabulary and idiolect, in as much detail as possible. This imbalance meant that some of the potential realised in responses to the first question on the paper did not flourish as much as it could have done. The overall impression was that candidates saw the second question as a much more lightweight option than the first part of the paper: in fact, both questions are worth equal marks.

**Advanced GCE English Language and Literature 3829/ 7829
January 2006 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	45	39	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	47	42	37	32	28	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
3829	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
3829	0.00	13.79	58.62	96.55	100.0	100.0	29

Report on the Units taken in January 2006

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

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

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

	A	B	C	D	E	U	Total Number of Candidates
7829	0.00	33.33	66.67	100.0	100.0	100.0	6

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