

English Language & Literature

Advanced GCE A2 7829

Advanced Subsidiary GCE AS 3829

Mark Schemes on the Units

January 2007

3829/7829/MS/R/07J

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**Mark Scheme 2714
January 2007**

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.
- 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

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:

THRESHOLD Right on the borderline of this band and the one below.

LOW Just enough achievement on balance for this band.

SECURE Clear strengths with slight limitations.

HIGH 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 responses 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.

* See Appendix C: Use of Technical Terms in Question Papers and Candidates' Answers.

Qn. No. 1	<p>Passage A is an extract entitled 'Dinner with Dr Azad' from <i>Brick Lane</i> by Monica Ali. In it, Nazneen, who has recently married Chanu and moved to London, tries to get to grips with a new language and a new culture. The only other communication she has is with a tattooed lady in a nearby flat.</p>
[60]	<p>Passage B is a transcription from a radio documentary. In it, Judy, a woman from a Chinese family, describes growing up in Birmingham and working in her parents' takeaway.</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 and the use of the narrative voice) [AO5].

Band	Marks	DESCRIPTOR
1	<i>Very good</i>	
	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) [AO3i]; • A high appreciation of how differences in vocabulary and expression in the texts (for example, pauses, deliberation, narrative voice, accent, dialect) convey attitudes and values [AO5].
2	<i>Proficient</i>	
	42-47	<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	<i>Competent</i>	
	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	<i>Generally sound</i>	
	30-35	<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	<i>Basic</i>	
	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 and 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	<i>Limited</i>	
	18-23	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>
U	<i>Answers which do not reach the standard defined for Band 5 because they:</i>	
	0-17	<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, skills and understanding required; AND/OR</i> • <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i>

**Mark Scheme 2715
January 2007**

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

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

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

(iii) When the complete script has been marked:

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

4 Rubric Infringement

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

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

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

- **Answering more than two questions.**

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

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

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

Band	Marks	DESCRIPTOR
1	<i>Answers that are very good:</i>	
	30 29 28 27 26 25 24	<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 and literary devices used (AO3i). • Well-informed reference to at least one other relevant passage from the rest of the text (AO4). • Good awareness of ways in which attitudes and values are conveyed (AO5).
2	<i>Answers that are proficient and which should:</i>	
	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	<i>Answers that show a competent level of understanding:</i>	
	20 19 18	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1). • Competent understanding of some of the linguistic and literary devices which the author uses here (AO3i). • Competent reference to at least one other passage from the text (AO4). • Competent awareness of ways in which attitudes and values are conveyed (AO5).
4	<i>Answers that are generally sound and which should:</i>	
	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	<i>Answers that are basic as a response to the task set:</i>	
	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 used (AO3i). • Some awareness of the author's methods in other parts of the text, 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	<i>Answers that are limited but which:</i>	
	11 10 9	<ul style="list-style-type: none"> • Show occasional evidence of achievement against the criteria for Band 5i.
U	<i>Answers which do not reach the standard defined for Band 5 because they:</i>	
	8, 7 6, 5 4, 3 2, 1	<ul style="list-style-type: none"> • <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	Geoffrey Chaucer: <i>The Nun's Priest's Tale</i>*
1	30	<p>In the following passage, Chauntecleer interrupts his own story-telling to draw a moral. Examine ways in which digressions are used here 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 variations in register and sentence structure in the passage • discuss ways in which the speaker tries to involve the listener here • refer to at least one other appropriate passage from the <i>Tale</i>.

Notes on the task

It is a basic requirement that candidates **apply some knowledge of literary and linguistic study in a clear and organised way (AO1)**,

Less developed answers will

- attempt to address the overall question-focus and to cover some of the demands of the bullet-prompts
- use a limited amount of technical terminology

Better answers are likely to

- show a greater appreciation of the implications of question and prompts
- be expressed more fluently and worded in such a way as to convey a subtler understanding of textual meaning and authorial technique.

Candidates should offer **a detailed analysis (AO3i) of Chaucer's techniques in shifting between story-telling and moralising in the passage, and the use made of digressions.**

Basic answers are likely to concentrate on more obvious/simple features, and may notice

- the pace of the narrative sections (e.g. lines 4-10, 30-34)
- the *apostrophe* ("O blisful God") that opens the digression
- the long sentence from lines 25-28 and the one-line summing-up (line 29)
- the 'aside' in line 18 and again in line 38

Better answers might pick up on less obvious linguistic features, for example

- the inclusive first-person plural pronoun "we" in line 24 and the direct reference to the audience ("as **ye** han herd") in line 10
- the rhetorical structure of lines 23-29, with "mordre" moving from grammatical object in line 24 to become the subject of the next three separate sentences
- the preponderance of "I" in lines 36-38 to maintain the personal tone and intimacy with the listener

They are likely to show a more detailed and subtle awareness of the effects of literary features such as the shifts between narration and other styles, for instance the rapid conclusion to the first *exemplum* in lines 20-34, then the (irresistible for both Chauntecleer and the Nun's Priest?) brief linking device of line 35 ("Heere may men seen that dremes been to drede.") to emphasise the significance and relevance to the overall argument.

The best answers may notice and comment on sentence-length/complexity and detail in the passage, and the risk Chauntecleer runs of losing his listener's attention.

The final bullet prompt reminds candidates of the need to **relate discussion of this passage to the *Tale* as a whole (AO4)**.

Less developed answers

- are likely to show some awareness of the narrative layers of the text (Chaucer, Nun's Priest, Chauntecleer) and the range of styles
- may even use terms of rhetoric such as *apostrophe*, *exclamatio*, *circumlocutio*, *occupatio* and *digressio*
- might make comparative reference to sections where the Nun's Priest, rather than Chauntecleer, is the dominant narrative voice

Better answers will pick out for more detailed discussion specific examples of the language used in the comparative passage(s) – for example, the section which Hussey calls 'the final rhetorical

flourish' where *Destinee*, *Venus* and *Gaufred* are apostrophised with elevated register and rhetorical questions. The best answers will reveal an appreciation of the variety of the whole text.

Candidates are expected to **consider ways in which attitudes and values are conveyed (AO5)**. Less developed answers may show some (limited) awareness of how determinedly Chauntecleer is pursuing his line of argument, and may suggest signs of sexism in his treatment of Pertelote. Better answers are likely to locate meaning more precisely in textual details, such as the use of the masculine to include the feminine in line 35, and to be able to integrate into their responses an appreciation of underlying attitudes to religion.

Qn. No. 2	Max. Marks 30	<p>Geoffrey Chaucer: <i>The Miller's Tale</i>* Examine some of the ways in which John the carpenter is presented as a figure both of fun and of pity in the following passage and elsewhere in the <i>Tale</i>. In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at details of diction and sentence structure in this passage • discuss ways in which the audience's response to John is shaped here • refer to at least one other appropriate passage from the <i>Tale</i>.
<p>Notes on the task It is a basic requirement that candidates apply some knowledge of literary and linguistic study in a clear and organised way (AO1). Less developed answers will:</p> <ul style="list-style-type: none"> • attempt to address the overall question-focus and to cover some of the demands of the bullet-prompts; • use a limited amount of technical terminology. <p>Better answers are likely to:</p> <ul style="list-style-type: none"> • show a greater appreciation of the implications of question and prompts; • be expressed more fluently and worded in such a way as to convey a subtler understanding of textual meaning and authorial technique. <p>Candidates should offer a detailed analysis (AO3i) of methods used in the presentation of John the carpenter in the passage. Basic answers are likely to concentrate on more obvious/simple features, and may comment on:</p> <ul style="list-style-type: none"> • the depiction in lines 4-7 of John's fearful (and unselfish) imaginings; • pronoun use (beginnings of lines 8, 9, 10) to stress John's activity, and the long sentence (lines 8-13) detailing his feelings as well as his actions. <p>Better answers might pick up on less obvious linguistic features, noticing for example:</p> <ul style="list-style-type: none"> • the shift in line 4 to present-tense verbs and then in line 12 back to the past tense; • the emphasis, through 'fronting' in line 14, of "his <i>owene</i> hand". <p>They are likely to show a more detailed and subtle awareness of the effects of literary features such as the convention of the cuckolded husband. Less developed answers will tend to explain the substance of such features rather than exploring their contribution to the complex interest of the situation.</p> <p>The final bullet prompt reminds candidates of the need to relate discussion of this passage to the <i>Tale</i> as a whole (AO4). Less developed answers are likely to:</p> <ul style="list-style-type: none"> • show some awareness of Chaucer's techniques in presenting John sympathetically as well as comically; • make comparative reference to the earlier stages of Nicholas's deceptions, where John's better nature is skilfully used against him. <p>Better answers will pick out for more detailed discussion specific instances of the language used in the comparative passage(s), commenting for example on:</p> <ul style="list-style-type: none"> • John's tendency to depend on (clearly sincere) religious belief, evidenced by his frequent oaths ("I am adrad, by Seint Thomas ... God shilde ... Help us, Seint Frydeswyde ..."); • John's eagerness to protect Alisoun (eg lines 414-417). <p>Candidates are expected to consider ways in which attitudes and values are conveyed (AO5). Less developed answers may show some (limited) awareness of how John is both ludicrous and pitiable. Better answers are likely to locate meaning more precisely in textual details, such as the ambiguity of the word "sely" (line 4) to suggest both his naivety and his simple goodness, evident in his concern for Alisoun.</p>		

Qn. No.	Max. Marks	Robert Frost: <i>Selected Poems</i>
3	30	<p>Examine ways in which Frost connects an external scene with an internal state of mind in '<i>Desert Places</i>' and elsewhere in his poetry. In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at diction and sentence construction in this poem • discuss some of the effects of imagery and metre here • refer to at least one other appropriate poem.

Notes on the task

It is a basic requirement that candidates **apply some knowledge of literary and linguistic study in a clear and organised way (AO1)**.

Less developed answers will:

- attempt to address the overall question-focus and to cover some of the demands of the bullet-prompts;
- use a limited amount of technical terminology.

Better answers are likely to:

- show a greater appreciation of the implications of question and prompts;
- be expressed more fluently and worded in such a way as to convey a subtler understanding of textual meaning and authorial technique.

Candidates should offer a **detailed analysis (AO3i) of the way language and form work and interact in the extract**.

Basic answers are likely to:

- notice more obvious features, for example the simple declaratives in the second stanza;
- have the sense that there's something not-quite-right about the (grammar of the) first stanza, but struggle to articulate this clearly or to analyse it in grammatical terms.

Better answers might:

- explain what this something-not-quite-right is in linguistic terms – absence of the auxiliary “was” and the speech-like repetition/hesitation/repair of “fast, oh, fast”;
- develop their awareness of the shift in the initial rhythm/metre from a tumbling tetrameter in the opening stanza to a rather depressed-sounding iambic pentameter trudge from lines 5 to the end;
- begin to explore how the poem is given variety (relief?) by the ‘feminine’ endings of lines 13, 14 and 16.

The best answers will explore how diction, sentence structure, imagery and poetic form combine to create and intensify the feelings expressed, for example the insistence on “lonely ... loneliness ... lonely ...” in lines 9 and 10 and the developed double negative of line 12.

The final bullet prompt reminds candidates of the need to **relate discussion of this extract to Frost's poetry as a whole (AO4)**.

Less developed answers are likely to:

- show some awareness of Frost's propensity to use the external scene to symbolise and dramatise internal feelings;
- make comparative reference to “*The Wood-Pile*”, “*Stopping By Woods*”, “*The Tuft of Flowers*” - or almost any of Frost's work.

Better answers will pick out for more detailed discussion specific examples of the language used in the comparative passage(s), and are likely to:

- offer more developed comment, about for example the contrast between the colloquial and matter-of-fact tone and slow build-up of “*The Wood-Pile*” and the much more dramatic opening of “*Desert Places*”;
- have more to say about form than simple identification (correct or otherwise) of metre, discussing for example how the length of lines and regularity of metre in “*A Leaf-Treader*” contribute to the feeling of weariness.

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The best answers will explore how language and poetic form interact to shape the expression of thought.

Candidates are expected to **consider ways in which attitudes and values are conveyed (AO5)**. Less developed answers may show some (limited) awareness of Frost's feelings of isolation from all aspects of the natural world. Better answers are likely to locate meaning in textual details, such as the transferred epithet "benighted" (line 11) and the coinage "absent-spirited" (line 7).

Qn. No.	Max. Marks	Wendy Cope: <i>Making Cocoa for Kingsley Amis</i>
4	30	<p>Examine some of the ways in which Cope writes about men in the following extract from ‘<i>My Lover</i>’ and elsewhere in her poetry.</p> <p>In the course of your answer</p> <ul style="list-style-type: none"> • look closely at variations in register in this poem • discuss ways in which a mixture of emotions is suggested here • refer to at least one other appropriate poem by Cope.

Notes on the task

It is a basic requirement that candidates **apply some knowledge of literary and linguistic study in a clear and organised way (AO1)**.

Less developed answers will:

- attempt to address the overall question-focus and to cover some of the demands of the bullet-prompts;
- use a limited amount of technical terminology.

Better answers are likely to:

- show a greater appreciation of the implications of question and prompts;
- be expressed more fluently and worded in such a way as to convey a subtler understanding of textual meaning and authorial technique.

Candidates should offer a **detailed analysis (AO3i) of the ways Cope writes about men** in the extract. Knowledge of Christopher Smart’s poem about his cat is **not** a pre-requisite, though it may be a way into discussion of the text’s incongruities. Some sense that the (syntactic) form of the poem is estranging will, however, clearly help.

Basic answers are likely to:

- notice more obvious/simple features, for example the succession of simple declaratives (“For at the age of 49 he can ... For he supports ...”);
- show some awareness that this list of her lover’s attributes may sound banal but inspires her affection, noticing for example the shift in register to “For now it all enchants me.”

Better answers might pick up on less obvious features of the language, such as how the use of pre-fabricated/cliché phrases like “who shall remain nameless” and “joyful and unswerving devotion” is modified by the speaker’s evident affection.

The final bullet prompt reminds candidates of the need to **relate discussion of this extract to Cope’s poetry as a whole (AO4)**. Answers which simply assert that Cope is a feminist, or that she despises ‘TUMPS’ (typically useless male poets), are unlikely to gain much credit.

Less developed answers are likely to:

- show some awareness that relationships between men and women are a central concern;
- comment on the mixture of the serious and the playful in Cope’s treatment;
- make comparative reference to changes of mood and register (eg in all or any part of “*From June to December*”);
- refer to mixed emotions (eg those evident in “*Message*” or “*Manifesto*”).

Better answers will pick out for more detailed discussion specific examples of language and style used in the comparative passage(s), such as:

- the repetition of an obvious cliché (“win your heart” – “*Manifesto*”);
- the use of similes (“the way the sun lights up the sky” – “*From June to December*”; “For he makes me feel like a light-bulb that cannot switch itself off” – “*My Lover*”);
- instances of Cope writing about men in the third rather than the first person, eg in “*Rondeau Redouble*”.

The best answers will explore how ambiguities in language reflect uncertainties and/or contradictions in emotions.

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Candidates are expected to **consider ways in which attitudes and values are conveyed (AO5)**.

Less developed answers may show some (limited) awareness of:

- how Cope is making fun of her lover's (child-like? boyish?) enthusiasms;
- masculine stereotypes.

Better answers are likely to locate meaning in textual details, such as the precise uses of "abhor" (rather than the oft-chanted 'hate') and "explains" (to suggest something rather more admirable than blind worship of a football team).

<p>Qn. No.</p> <p>5</p>	<p>Max. Marks</p> <p>30</p>	<p>Emily Brontë: <i>Wuthering Heights</i>*</p> <p>Examine ways in which Brontë presents Cathy's behaviour and Nelly's perceptions of that behaviour 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 diction and speech style • discuss ways in which Nelly's views are suggested here • refer to at least one other appropriate passage.
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Notes on the task

It is a basic requirement that candidates **apply some knowledge of literary and linguistic study in a clear and organised way (AO1)**.

Less developed answers will:

- attempt to address the overall question-focus and to cover some of the demands of the bullet-prompts;
- use a limited amount of technical terminology.

Better answers are likely to:

- show a greater appreciation of the implications of question and prompts;
- be expressed more fluently and worded in such a way as to convey a subtler understanding of textual meaning and authorial technique.

Candidates should offer **a detailed analysis (AO3i) of Brontë's methods in the passage**.

Basic answers are likely to:

- notice more obvious features of language, for example the strong verbs used to characterise Cathy's speech ("demanded ... exclaimed ... persisted") and the imperative force of the auxiliary verbs "must" and "shall";
- show understanding of how Nelly's views are apparent in her (spoken) thoughts ("I said to myself") and her explicit warning to Edgar.

Better answers might pick up on less obvious features and effects of the language, for example:

- the implications of "marred" and the description of Edgar as "the soft thing";
- the use of images such as the cat/mouse/bird and the "outworks of youthful timidity".

The best answers may reveal a subtle awareness of how Brontë, through Nelly, treads a fine line here between farce and seriousness ("he's doomed, and flies to his fate!").

The final bullet prompt reminds candidates of the need to **relate discussion of this passage to the novel as a whole (AO4)**.

Less developed answers are likely to:

- show some understanding of how Brontë presents Cathy's behaviour and Nelly's perceptions of it in different parts of the text;
- make some general comments about the latter's disapproval.

Better answers are likely to:

- pick out for more detailed discussion specific examples of the language used in the comparative passage(s), for example, the "agreeable disappointment" Nelly felt when "I got Miss Catherine and myself to Thrushcross Grange ... she behaved infinitely better than I dared to expect";
- be able to explore how the mistress-servant relationship between the two characters is shifting, complex, ambiguous.

Candidates are expected to **consider ways in which attitudes and values are conveyed (AO5)**.

Less developed answers may show some (limited) awareness of how Nelly sees and disapproves of Cathy's behaviour. Better answers are likely to locate meaning more subtly in textual details, such as the almost-comic description of Cathy's violence: "... his **unlucky** head: she seized his shoulders, and shook him till the poor child waxed livid, and Edgar **thoughtlessly** laid hold of her hands".

Qn. No.	Max. Marks	Mary Shelley: <i>Frankenstein</i>*
6	30	Examine ways in which Shelley uses language to convey hope and disappointment in the following passage and elsewhere in the novel. In the course of your answer: <ul style="list-style-type: none"> • look closely at diction and sentence structure in the passage • discuss the effects of imagery here • refer to at least one other appropriate passage.

Notes on the task

It is a basic requirement that candidates **apply some knowledge of literary and linguistic study in a clear and organised way (AO1)**.

Less developed answers will:

- attempt to address the overall question-focus and to cover some of the demands of the bullet-prompts;
- use a limited amount of technical terminology.

Better answers are likely to:

- show a greater appreciation of the implications of question and prompts;
- be expressed more fluently and worded in such a way as to convey a subtler understanding of textual meaning and authorial technique.

Candidates should offer **a detailed analysis (AO3i) of Shelley's methods in the passage**.

Basic answers are likely to:

- notice more obvious/simple features of style such as the contrasts in diction between "glorious creature ... noble and godlike ... great enterprise ... illustrious achievements ..." and "in ruin ... greatness of his fall ... lower in the dust ... hopes are as nothing";
- show some awareness of imagery of height/depth and heaven/hell;
- comment on Frankenstein's tendency to exclamatory utterance (" ... but how am I sunk! Oh! My friend ...").

Better answers might pick up on less obvious linguistic features, for example:

- the effects of coupling nouns with intensifying adjectives ("useless grief ... common projectors ... eternal hell ... high hopes ... lofty ambition");
- sentence construction based on contrast and antithetical balance;
- predominant lexical/semantic fields – of talents/attributes and height/depth, for instance.

The best answers will reveal a more subtle awareness of how imagery of ruin and falling works in terms of (explicit and implicit) reference to Lucifer and Prometheus.

The final bullet prompt reminds candidates of the need to **relate discussion of this passage to the novel as a whole (AO4)**.

Less developed answers may:

- show some awareness of the constant oscillation between hope/ambition and disappointment/despair;
- might make comparative reference to almost any passage: Frankenstein is effectively summarising here his trajectory throughout the text.

Better answers are likely to:

- pick out for more detailed discussion specific examples of the language used in the comparative passage(s) – for example, the "beauty of the dream" which gave way to "breathless horror and disgust" at the creature's first animation;
- be able to trace the line of imagery connected with aspiration and the relationship between the Creator and the Created.

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Candidates are expected to **consider ways in which attitudes and values are conveyed (AO5)**.

Less developed answers may:

- show some (limited) awareness of how highly Walton (and thus the reader?) esteems Frankenstein;
- pick up a sense that Victor is “admirable” for what he attempted as well as for what he is.

Better answers are likely to locate meaning more precisely in textual details, such as Walton’s reference to “these desert seas”.

The most complex answers will show awareness of aspects and ambiguities of the moral/religious framework in which the text was created; they will not simply rehearse arguments about ‘playing God’ and fathers abandoning babies.

Qn. No.	Max. Marks	Roddy Doyle: <i>Paddy Clarke Ha Ha Ha</i>
7	30	<p>Examine some of the effects which Doyle creates in the following passage and elsewhere in the novel by using Paddy as first-person narrator.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the variety of sentence structure in the passage • discuss ways in which the reader is given information here • refer to at least one other appropriate passage.

Notes on the task

It is a basic requirement that candidates **apply some knowledge of literary and linguistic study in a clear and organised way (AO1)**.

Less developed answers will:

- attempt to address the overall question-focus and to cover some of the demands of the bullet-prompts;
- use a limited amount of technical terminology.

Better answers are likely to:

- show a greater appreciation of the implications of question and prompts;
- be expressed more fluently and worded in such a way as to convey a subtler understanding of textual meaning and authorial technique.

Candidates should offer a **detailed analysis (AO3i) of Doyle's methods in the passage**. N.B. answers which merely assert (as a matter of indisputable fact which they do not propose to discuss or illustrate) that this is non-chronological first-person narrative full of *non sequitur* will not receive much credit.

Basic answers are likely to:

- concentrate on more obvious/simple features, such as the short declaratives at the start which are immediately contradicted or undermined;
- show some awareness of the effect of first-person narration which is not quite chronological.

Better answers might:

- pick up on less obvious (and less easily explained) features, for example the effect of the complete reversal of the Uncle Eddie story;
- explore sentence construction more carefully and be able to see, for instance, that the simple declaratives in the second paragraph create suspense and immediacy at first, then very clearly provide the reader with a picture of the inside of the barn;
- notice how Doyle then goes on in the next paragraph to provide Paddy with two highly effective images ("skeleton houses ... pyramids of huge pipes ...") before having him quote then ridicule then endorse Kevin's sister's simile ("it did look like the houses' ma").

There is plenty of scope in the passage for sensible discussion of sentence construction; and it is simply not true to assert that Paddy's sentence structure is all simple (or "simplistic", as the fashion has it). Nor is it accurate to characterise (without a developed discussion) Paddy's narrative style as 'childish'. The best answers will describe and then analyse sentence construction accurately, noting the preponderance of simple connectives (and/but) in the fourth paragraph especially and exploring their effects.

The final bullet prompt reminds candidates of the need **to relate discussion of this passage to the novel as a whole (AO4)**.

Less developed answers may:

- show some awareness of the effects of first-person narration, asserting rather than analysing claimed effects (eg realism or immediacy);
- make comparative reference to almost any passage.

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Better answers are likely to:

- pick out for more detailed discussion specific examples of the language used in the comparative passage(s) – for example, discussing the effect of introducing the section immediately preceding the set passage with two negatives: “We didn’t do the barn. We didn’t put it on fire”;
- appreciate that there is variety in Paddy’s narration throughout the whole text
- resist the temptation to ignore the question and discuss instead the tired subject of the narrator’s maturation.

Candidates are expected to **consider ways in which attitudes and values are conveyed (AO5)**. Less developed answers may show, for example, some (limited) awareness of Paddy’s pride in his superior knowledge of the value of fingerprints. Better answers are likely to locate meaning more precisely in the way textual details are presented to the reader. For example, the full effects of Paddy’s two utterances to Sinbad depend on the reader’s knowledge of what has happened previously in relation to fingerprints and to Sinbad’s lips.

Qn. No.	Max. Marks	Ian McEwan: <i>The Child in Time</i>
8	30	<p>Examine ways in which power and status are suggested 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 how conversation is presented in the passage • discuss how dialogue and narrative are combined here • refer to at least one other appropriate passage.

Notes on the task

It is a basic requirement that candidates **apply some knowledge of literary and linguistic study in a clear and organised way (AO1)**.

Less developed answers will:

- attempt to address the overall question-focus and to cover some of the demands of the bullet-prompts;
- use a limited amount of technical terminology.

Better answers are likely to:

- show a greater appreciation of the implications of question and prompts;
- be expressed more fluently and worded in such a way as to convey a subtler understanding of textual meaning and authorial technique.

Candidates should offer **a detailed analysis (AO3i) of McEwan's methods in the passage**. It would be equally acceptable for an answer to concentrate on aspects of natural speech (or their absence) as to discuss the passage in terms of fictionalised speech.

Basic answers are likely to:

- comment on more obvious/simple features of conversation, such as aspects of politeness strategies (or their absence);
- see the conversation, in basic terms, as commencing with turn-taking and adjacency pairings;
- notice that parts of the narrative subvert some of the surface meanings of the dialogue

Better answers might comment on:

- how the adjacency pairs are modified by the PM's dominant status as the asker of questions, made explicit twice by McEwan;
- how the narrative at times makes explicit the paralinguistic aspects of conversation, such as the way in which the verbal pre-closing signal of the PM's final utterance ('Perhaps after your visit you could let me know ...?') is echoed in the narrative: "but a signal had gone out that their interview was at an end."

There is plenty of scope in the passage for fruitful (if it's accurate!) discussion of other features of spontaneous speech – feedback, back-channelling, interruption and repairs for instance – or, more helpfully, their absence. The best answers will reveal a subtle awareness of how the normal conventions of conversation can be disrupted or subverted to create particular effects.

The final bullet prompt reminds candidates of the need to **relate discussion of this passage to the novel as a whole (AO4)**.

Less developed answers may:

- show some awareness of the ways in which matters of status and relationship are communicated through the presentation of dialogue in the novel;
- refer, for example, to the PM's later visit to Stephen's flat, to his interview with the Headmaster, or to his telephone conversation with the Assistant Secretary.

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Better answers are likely to:

- pick out for more detailed discussion specific examples of the language used in the comparative passage(s) – for example, the Headmaster’s impatience: “The head was querulous. ‘I don’t quite see why you had to bring her in here in the first place’”;
- be aware that not all interactions are exercises in power-relationships, and may explore the passages between Stephen and the three drivers, Joe (lorry), the chauffeur and Edward (train).

Candidates are expected to **consider ways in which attitudes and values are conveyed (AO5)**.

Less developed answers may:

- show some (limited) awareness of how it is the illusion rather than the ‘reality’ of spontaneous speech which is being presented here: even for a character in an Ian McEwan novel, talking to the PM is not an everyday event; and this dialogue is directed rather than natural;
- pick up the sense that Stephen is having to struggle against natural impulse here (“Stephen resisted an urge to make himself important by telling everything of the little he knew”).

Better answers are likely to locate meaning, especially in terms of power relationships, more precisely in textual details, such as the PM’s impatient “Yes, yes ...”

The most complex answers will show awareness of the underlying irony and the conflict between detachment and engagement in Stephen.

**Mark Scheme 2717
January 2007**

Mark Scheme Guidance

Introduction

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

All questions target AO1, AO2ii, AO3ii and AO4.

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

The sections that follow deal with:

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

1 Rubric

Answer TWO questions.

Answer the question in Section A.

Choose ONE question from Section B. Answer the question.

2 Assessment Objectives

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

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

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

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

(ii) Both Sections target all the above AOs.

3 Awarding Marks

(i) Each question is worth 30 marks.

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

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

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

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

(iii) When the complete script has been marked:

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

4 Rubric Infringement

Candidates may infringe the rubric in the following ways:

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

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

- Answering more than one question in Section B

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

5 Question-specific mark schemes

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

* See Appendix C: Use of Technical Terms in Question Papers and Candidates' Answers.

William Shakespeare: *As You Like it*

Qn.no.	Max. marks	With detailed reference to the language and action of at least two passages, examine ways in which any two of the following contribute to the presentation of Roman values in <i>Antony and Cleopatra</i> : Agrippa, Menas, Ventidius, Octavia.
1a	30	

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 analyse the presentation of selected characters 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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Very good		
1	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 use language, focusing on specific features of presentation and characterisation (AO2ii); Use and evaluate different literary and linguistic approaches to texts with confidence. Band 1 responses are likely to show sophisticated insight how both characters' attitudes, values and perspectives are expressed in their discourse: utterance types; agenda setting; semantic, lexical and grammatical choices; use of imagery; terms of address; tone; phonological and prosodic features, for example (AO3ii); Show good understanding of the implications of genre and form, and possible frameworks for understanding the presentation of these characters (AO4).
	29	
	28	
	27	
	26	
	25	
24		

Proficient		
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	

Competent		
3	20	<ul style="list-style-type: none"> Express insights gained from the study 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 both characters use language, focusing on specific features of presentation and characterisation (AO2ii); Demonstrate sound ability to use and evaluate different literary and linguistic approaches to the text. Band 3 responses are likely to show a clear understanding of how both characters' attitudes, values and perspectives are expressed in their discourse (AO3ii); Show some understanding of the implications of genre and form, and possible frameworks for understanding the presentation of both characters (AO4).
	19	
	18	

Generally sound		
4	17	<ul style="list-style-type: none"> Fully meet the criteria for Band 5i; Begin to show evidence of achievement against the criteria for Band 3.
	16	
	15	

Basic		
5i	14	<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 and analysing the ways in which chosen characters use language, focusing on specific features of presentation and characterisation (AO2ii); Demonstrate some limited ability to use and evaluate different literary and linguistic approaches to text, and a basic awareness of how both characters' attitudes, values and perspectives are expressed in their discourse. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); Show some limited awareness of the understanding of the implications of dramatic form (AO4).
	13	
	12	

Limited		
5ii	11	<ul style="list-style-type: none"> Show occasional evidence of achievement against the criteria for Band 5i.
	10	
	9	

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 (ie 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	

William Shakespeare: *Antony and Cleopatra*

Qn.no.	Max. marks	Referring closely to at least two passages, examine the use of aggressive and threatening language and behaviour in <i>Antony and Cleopatra</i> .
1b	30	

NOTES ON THE TASK:

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on aggressive and threatening language and behaviour (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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Very good		
1	30	<ul style="list-style-type: none"> • Be written fluently, showing a sophisticated ability to use insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1); • Make judicious use of selected passages in exploring the linguistic and dramatic presentation of significant tensions (personal, cultural, political and linguistic) and the language of aggression/threat as used by specific characters (AO2ii); • Use and evaluate different literary approaches to texts with confidence, showing sophisticated insights into the actions, attitudes and speech characteristics of particular characters: Antony, Cleopatra and Caesar, for example (AO3ii); • Show an insightful appreciation of the ways in which the play focuses our attention on rising tensions. There may be clear understanding of symbolic levels of presentation (AO4).
	29	
	28	
	27	
	26	
	25	
	24	

Proficient		
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	

Competent		
3	20	<ul style="list-style-type: none"> Communicate insights gained from study of Language and Literature with competence, using appropriate terminology accurately in relation to relevant detail (AO1); Make sensible use of selected passages in exploring the linguistic and dramatic presentation of significant tensions (personal, cultural, political and linguistic) and the threatening/aggressive language as used by specific characters (AO2ii); Use and evaluate different literary and linguistic approaches to texts competently, showing some understanding of the actions, attitudes and speech characteristics of particular characters: Antony, Cleopatra and Caesar, for example (AO3ii); Demonstrate a secure appreciation of the ways in which the play focuses our attention on rising tensions. There may be some understanding of symbolic levels of presentation (AO4).
	19	
	18	
Generally sound		
4	17	<ul style="list-style-type: none"> Fully meet the criteria for Band 5i; Begin to show evidence of achievement against the criteria for Band 3.
	16	
	15	
Basic		
5i	14	<ul style="list-style-type: none"> Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and some limited ability to use appropriate terminology accurately (AO1); Make some limited use of selected passages in exploring the presentation of significant tensions and aggressive/threatening language as used by specific characters (AO2ii); Use and evaluate different literary and linguistic approaches to texts in a basic way, showing some limited understanding of the actions, attitudes and speech characteristics of particular characters (AO3ii); Show limited appreciation of the ways in which the play focuses our attention on rising tensions. There may be some limited understanding of symbolic levels of presentation (AO4).
	13	
	12	
Limited		
5ii	11	<ul style="list-style-type: none"> Show occasional evidence of achievement against the criteria for Band 5i.
	10	
	9	
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 (ie 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	

William Shakespeare: *As You Like It*

Qn.no.	Max. marks	What do you find distinctive about the language used by Oliver and by Duke Frederick in <i>As You Like it</i> ? In your answer you should make detailed reference to at least two passages.
2a	30	

NOTES ON THE TASK:

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

Band	Marks	DESCRIPTOR
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Very good		
1	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 use language, focusing on specific features of presentation and characterisation (AO2ii); • Use and evaluate different literary and linguistic approaches to texts with confidence. Band 1 responses are likely to show sophisticated insight how both characters' attitudes, values and perspective are expressed in their discourse: utterance types; agenda setting; semantic, lexical and grammatical choices; use of imagery; terms of address; tone; phonological and prosodic features, for example (AO3ii); • Show good understanding of the implications of dramatic form, and possible frameworks for understanding the presentation of these characters (AO4).
	29	
	28	
	27	
	26	
	25	
	24	

Proficient		
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	

Competent		
3	20	<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 both characters use language, focusing on specific features of presentation and characterisation (AO2ii); Demonstrate sound ability to use and evaluate different literary and linguistic approaches to the text. Band 3 responses are likely to show a secure understanding of how both characters' attitudes, values and perspectives are expressed in their discourse (AO3ii); Show some understanding of the implications of dramatic form, and possible frameworks for understanding the presentation of both characters (AO4).
	19	
	18	

Generally sound		
4	17	<ul style="list-style-type: none"> <i>Fully meet the criteria for Band 5i;</i> <i>Begin to show evidence of achievement against the criteria for Band 3.</i>
	16	
	15	

Basic		
5i	14	<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 and analysing the ways in which chosen characters use language, focusing on specific features of presentation and characterisation (AO2ii); Demonstrate some limited ability to use and evaluate different literary and linguistic approaches to text, and a basic awareness of how both characters' attitudes, values and perspectives are expressed in their discourse. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); Show some limited awareness of the understanding of the implications of genre and form (AO4).
	13	
	12	

Limited		
5ii	11	<ul style="list-style-type: none"> <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>
	10	
	9	

Answers which do not reach the standard defined for <i>band 5</i> 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 (ie do not sufficiently address the relevant AOs); AND/OR</i>
	5, 4, 3,	<ul style="list-style-type: none">• <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i>
	2, 1	<ul style="list-style-type: none">• <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i>

William Shakespeare: *As You Like It*

Qn.no.	Max. marks	Examine Shakespeare's presentation of the relationship between Touchstone and Jaques in <i>As You Like It</i> . You should include reference to the linguistic detail and action of at least two passages in your answer.
2b	30	

NOTES ON THE TASK:

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on the dramatic effects and linguistic features of the speech of both characters (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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Very good		
1	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 analysing the speech and actions of both characters, identifying features of interaction, perhaps, and some of the attitudes and values expressed (AO2ii); Use and evaluate different literary and linguistic approaches to texts with confidence, showing a sophisticated understanding of (for example) topic management, irony, parody, witty badinage, jokes, word-play and innuendo, alongside (perhaps) explorations of states of mind and feeling (AO3ii); Show insightful appreciation of implications of form and genre (Pastoral Romance and Festive Comedy) in shaping overall meaning (AO4).
	29	
	28	
	27	
	26	
	25	
	24	

Proficient		
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	

Competent		
3	20	<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 (AO 1); • Make sensible use of chosen passages in analysing the speech and actions of both characters, identifying features of interaction, perhaps, and some of the attitudes and values expressed (AO2ii); • Show competence in using and evaluating different literary and linguistic approaches to texts and some understanding of topic management, irony, parody, witty badinage, jokes, word-play and innuendo, alongside (perhaps) explorations of states of mind and feeling (AO3ii); • Demonstrate some understanding of the implications of form and genre (Pastoral Romance and Festive Comedy) in shaping overall meaning (AO4).
	19	
	18	
Generally sound		
4	17	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 5i;</i> • <i>Begin to show evidence of achievement against the criteria for Band 3.</i>
	16	
	15	
Basic		
5i	14	<ul style="list-style-type: none"> • Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and some limited ability to use appropriate terminology accurately (AO1); • Make some limited use of selected passages in offering an approach to the question which demonstrates a partial understanding of the presentation of Touchstone's relationship with Jaques (AO2ii); • Demonstrate some basic ability to use and evaluate different literary and linguistic approaches to texts. There will be some limited appreciation of comic effects and expressions of states of mind and feeling. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); • Show some limited grasp of implications of form and genre in shaping overall meaning, and limited awareness of the variety of the text (AO4).
	13	
	12	
Limited		
5ii	11	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>
	10	
	9	

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 (ie do not sufficiently address the relevant AOs); AND/OR</i>
	5, 4, 3,	<ul style="list-style-type: none">• <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i>
	2, 1	<ul style="list-style-type: none">• <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i>

William Shakespeare: *The Tempest*

Qn.no.	Max. marks	'I have done nothing but in care of thee.' Examine the presentation of Prospero's relationship with Miranda in the light of his comment. You should refer to the linguistic detail and action of at least two passages in your answer.
3a	30	

NOTES ON THE TASK:

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

Band	Marks	DESCRIPTOR
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Very good		
1	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 both characters behave and use language, focusing on specific features of interaction and presentation (AO2ii); Use and evaluate different literary and linguistic approaches to texts with confidence. Band 1 responses are likely to show sophisticated insight how both characters' attitudes, feelings and perspectives are expressed in their discourse and action, and a sensitive appreciation of utterance types; agenda setting; lexical and grammatical choices; use of imagery; terms of address; tone and phonological and prosodic features, for example (AO3ii); Show good understanding of the implications of genre and form, and possible frameworks for understanding the presentation of this relationship (AO4).
	29	
	28	
	27	
	26	
	25	
	24	

Proficient		
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	

Competent		
3	20	<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 both characters behave and use language, focusing on specific features of interaction and presentation (AO2ii); • Demonstrate sound ability to use and evaluate different literary and linguistic approaches to the text. Band 3 responses may show some understanding of how both characters' attitudes, feelings and perspectives are expressed in their discourse and action, and some appreciation of utterance types and specific features of language (AO3ii); • Show some understanding of the implications of genre and form, and possible frameworks for understanding the presentation of this relationship (AO4).
	19	
	18	

Generally sound		
4	17	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5i; • Begin to show evidence of achievement against the criteria for Band 3.
	16	
	15	

Basic		
5i	14	<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 and analysing the ways in which both characters interact and use language (AO2ii); • Demonstrate some limited ability to use and evaluate different literary and linguistic approaches to text, and a basic awareness of language use and dramatic effects. 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, and possible frameworks for understanding (AO4).
	13	
	12	

Limited		
5ii	11	<ul style="list-style-type: none"> • Show occasional evidence of achievement against the criteria for Band 5i.
	10	
	9	

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 (ie do not sufficiently address the relevant AOs); AND/OR</i>
	5, 4, 3,	<ul style="list-style-type: none">• <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i>
	2, 1	<ul style="list-style-type: none">• <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i>

William Shakespeare: *The Tempest*

Qn.no.	Max. marks	Referring closely to the linguistic detail and action of at least two passages from the play, explore some of the ways in which <i>The Tempest</i> is concerned with social order.
3b	30	

NOTES ON THE TASK:

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on relevant linguistic features 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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Very good		
1	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 (for example) Prospero's use of language and actions; the sub-plot; Gonzalo's philosophy (AO2ii); Use and evaluate different literary and linguistic approaches to texts with confidence. Band 1 responses are also likely to show sophisticated insight into how particular attitudes and perspectives are expressed in discourse and action: utterance types, agenda setting, lexical and grammatical choices, use of imagery, terms of address, and tone for example. There may be some insightful exploration of related themes – eg magic, government and moral reform (AO3ii); Show good understanding of the implications of genre and form, symbolic levels of presentation and the 'Romantic' handling of potentially tragic materials, for example (AO4).
	29	
	28	
	27	
	26	
	25	
24		

Proficient		
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	

Competent		
3	20	<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 (for example) Prospero's use of language and actions; the sub-plot; Gonzalo's philosophy (AO2ii); Demonstrate sound ability to use and evaluate different literary and linguistic approaches to the text. There may be some understanding of how particular attitudes and perspectives are expressed in discourse and of related themes – eg magic, government and moral reform (AO3ii); Show some awareness of the implications of genre and form, and possible frameworks for understanding the context of 'Romantic' handling of potentially tragic materials (AO4).
	19	
	18	
Generally sound		
4	17	<ul style="list-style-type: none"> Fully meet the criteria for Band 5i; Begin to show evidence of achievement against the criteria for Band 3.
	16	
	15	
Basic		
5i	14	<ul style="list-style-type: none"> Show some basic 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 offering (for example) Prospero's use of language and actions (AO2ii); Demonstrate some limited ability to use and evaluate different literary and linguistic approaches to texts, and a basically relevant understanding. 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 genre and form (AO4).
	13	
	12	
Limited		
5ii	11	<ul style="list-style-type: none"> Show occasional evidence of achievement against the criteria for Band 5i.
	10	
	9	

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 (ie do not sufficiently address the relevant AOs); AND/OR</i>
	5, 4, 3,	<ul style="list-style-type: none">• <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i>
	2, 1	<ul style="list-style-type: none">• <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i>

Samuel Beckett: *Waiting for Godot*

Qn.no.	Max. marks	Vladimir exclaims: 'Let us not waste our time in idle discourse!' How far and in what ways, in your view, do the characters in <i>Waiting for Godot</i> waste their time? In your answer you should refer in detail to the linguistic detail and dramatic effects of at least two passages from the play.
4a	30	

NOTES ON THE TASK:

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on the ways in which dialogue and dramatic technique shape meaning (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	Very good	
	30	<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 the linguistic features of dialogue and specific dramatic effects (AO2ii); Use and evaluate literary and linguistic approaches to texts with confidence, examining with sophistication (for example) utterance types, patterns of verbal repetition; use of silence; characteristic mood (prevalence of doubts, uncertainties and questions); irony; stylised recitations and narrative excursions as a way of passing time and relieving tedium (AO3ii); Show an insightful appreciation of how linguistic choices and dramatic form contribute to shaping overall meaning (AO4).
	29	
	28	
	27	
	26	
25		
24		
2	Proficient	
	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		

Competent		
3	20	<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 the linguistic features of dialogue and specific dramatic effects (AO2ii); • Use and evaluate different literary and linguistic approaches to texts competently, showing some understanding of (for example) utterance types, patterns of verbal repetition; use of silence; characteristic mood (prevalence of doubts, uncertainties and questions); irony; stylised recitations and narrative excursions as a way of passing time and relieving tedium (AO3ii); • Show clear appreciation of how linguistic choices and dramatic form contribute to the shaping of overall meaning and effects (AO4).
	19	
	18	

Generally sound		
4	17	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 5i;</i> • <i>Begin to show evidence of achievement against the criteria for Band 3.</i>
	16	
	15	

Basic		
5i	14	<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 accurately (AO1); • Make some limited use of selected passages in analysing the linguistic features of dialogue and specific dramatic effects (AO2ii); • Demonstrate some basic ability in using and evaluating different literary and linguistic approaches to texts. There will be a basic understanding of how characters use language in order to pass the time. 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 the shaping of overall meaning and effect (AO4).
	13	
	12	

Limited		
5ii	11	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>
	10	
	9	

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 (ie 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	

Samuel Beckett: *Waiting for Godot*

Qn.no.	Max. marks	Pozzo: (<i>He kicks Lucky</i>) Up pig!
4b	30	Referring closely to at least two passages, examine the language of insult and humiliation in <i>Waiting for Godot</i> .

NOTES ON THE TASK:

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on the linguistic features and dramatic effects of the language of insult and humiliation (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	Very good	
	30	<ul style="list-style-type: none"> Be written fluently, showing a sophisticated ability to use insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1); Make judicious use of selected passages in exploring the language of insult as used by specific characters (AO2ii); Use and evaluate different literary approaches to texts with confidence, showing sophisticated understanding of the speech characteristics and actions of particular characters: lexical field; tone; terms of address; use of hyperbole, slang and taboo forms for example (AO3ii); Show an insightful appreciation of some of the ways in which the play focuses our attention on underlying existential and psychological tensions. There may be clear understanding of symbolic levels of presentation (AO4).
	29	
	28	
	27	
	26	
25		
24		
2	Proficient	
	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		

Competent		
3	20	<ul style="list-style-type: none"> Communicate insights gained from study of Language and Literature with competence, using appropriate terminology accurately in relation to relevant detail (AO1); Make sensible use of selected passages in exploring the language of insult as used by specific characters (AO2ii); Use and evaluate different literary and linguistic approaches to texts competently, showing some understanding of the speech characteristics and actions of particular characters: lexical field; tone; terms of address; use of hyperbole, slang and taboo forms for example (AO3ii); Demonstrate a secure appreciation of the ways in which the play focuses our attention on rising tensions. There may be some understanding of symbolic levels of presentation (AO4).
	19	
	18	

Generally sound		
4	17	<ul style="list-style-type: none"> Fully meet the criteria for Band 5i; Begin to show evidence of achievement against the criteria for Band 3.
	16	
	15	

Basic		
5i	14	<ul style="list-style-type: none"> Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and some limited ability to use appropriate terminology accurately (AO1); Make some limited use of selected passages in exploring the presentation of significant tensions and the language of insult as used by specific characters (AO2ii); Use and evaluate different literary and linguistic approaches to texts in a basic way, showing some limited understanding of the actions, attitudes and speech characteristics of particular characters (AO3ii); Show some limited appreciation of the ways in which the play focuses our attention on emotional tensions. There may be some limited understanding of symbolic levels of presentation (AO4).
	13	
	12	

Limited		
5ii	11	<ul style="list-style-type: none"> Show occasional evidence of achievement against the criteria for Band 5i.
	10	
	9	

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 (ie 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	

Brian Friel: *Translations*

Qn.no.	Max. marks	Examine the presentation of the relationship between Owen and Manus. In your answer you should make careful reference to the linguistic detail and dramatic methods of at least two passages.
5a	30	

NOTES ON THE TASK:

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on ways in which Manus and Owen interact and use language (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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Very good		
1	30	<ul style="list-style-type: none"> • Be fluently written, showing sophistication in expressing 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 the speech and actions of both characters within the context of the play's developing political action (AO2ii); • Use and evaluate different literary and linguistic approaches to texts with confidence, showing a sophisticated understanding of the presentation of this relationship in terms of both characters' actions, feelings, beliefs, values, prejudices and complexities of speech: utterance types and politeness strategies; lexical choices; status markers; figurative language; tone; phonological and prosodic characteristics, for example (AO3ii); • Show insightful appreciation of significant emotional and ideological tensions within the relationship and the means by which these are established within the context of the play's dramatic form (AO4).
	29	
	28	
	27	
	26	
	25	
	24	

Proficient		
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	

Competent		
3	20	<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 the speech and actions of both characters within the context of the play's developing political action (AO2ii); • Use and evaluate different literary and linguistic approaches to texts competently. There may well be some analysis of the presentation of this relationship in terms of both characters' actions, feelings, beliefs, values, prejudices and complexities of speech: utterance types and politeness strategies; lexical choices; status markers; figurative language; tone; phonological and prosodic characteristics, for example (AO3ii); • Show secure understanding/appreciation of significant emotional and ideological tensions within the relationship and the means by which these are established within the context of the play's dramatic form (AO4).
	19	
	18	

Generally sound		
4	17	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 5i;</i> • <i>Begin to show evidence of achievement against the criteria for Band 3.</i>
	16	
	15	

Basic		
5i	14	<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 appropriate terminology accurately (AO1); • Make some limited use of selected passages in analysing the speech and actions of both characters within the context of the play's developing political action (AO2ii); • Use and evaluate different literary and linguistic approaches to texts at a basic level and show some limited understanding of the presentation of this relationship, in terms of both characters' actions, feelings and speech characteristics. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); • Demonstrate some limited awareness of significant emotional and ideological tensions within the relationship and the means by which these are established within the context of the play's dramatic form (AO4).
	13	
	12	

Limited		
5ii	11	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>
	10	
	9	

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 (ie do not sufficiently address the relevant AOs); AND/OR
	5, 4, 3,	<ul style="list-style-type: none"> Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR
	2, 1	<ul style="list-style-type: none"> Are not written with sufficient clarity or accuracy to make meaning and argument coherent.

Brian Friel: *Translations*

Qn.no.	Max. marks	Hugh says: '...it is not the literal past, the "facts" of history that shape us, but images of the past embodied in language'. Referring carefully to the linguistic detail and action of at least two passages, examine the significance of the past in <i>Translations</i> .
5b	30	

NOTES ON THE TASK:

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on the central significance of language and representations of history (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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Very good		
1	30	<ul style="list-style-type: none"> Be written fluently, showing a sophisticated ability to use insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1); Make judicious use of selected passages in identifying and exploring the central importance of language in relation to representations of history and myth. There may well be confident understanding of the significance of the title <i>Translations</i>, and a clear awareness of attendant historical/political implications. Band 1 answers might focus on Friel's interest in the ideas of George Steiner, for example (AO2ii); Use and evaluate different literary and linguistic approaches to texts with confidence, showing sophisticated insights into the ideas, ideologies and complexities of speech of different characters: use of different codes and mythologies; (Gaelic, English, Greek and Latin); use of Irish idioms and syntax; lexical choices; use of narrative, imagery, allusion and analogue for example (AO3ii); Show a clear appreciation of the ways in which dramatic form contributes to the expression of images of historical process (AO4).
	29	
	28	
	27	
	26	
	25	
	24	

Proficient		
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	

Competent		
3	20	<ul style="list-style-type: none"> Communicate insights gained from study of Language and Literature with competence. Appropriate terminology is used accurately in relation to relevant detail (AO1); Make sensible use of selected passages in identifying and exploring the central importance of language in relation to representations of history and myth (AO2ii); Use and evaluate different literary and linguistic approaches to texts competently, showing some understanding of the ideas, ideologies and complexities of speech of different characters (AO3ii); Demonstrate some understanding of the ways in which dramatic form contributes to the expression of images of historical process (AO4).
	19	
	18	
Generally sound		
4	17	<ul style="list-style-type: none"> Fully meet the criteria for Band 5i; Begin to show evidence of achievement against the criteria for Band 3.
	16	
	15	
Basic		
5i	14	<ul style="list-style-type: none"> Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and some limited ability to use appropriate terminology accurately (AO1); Make some limited use of selected passages in identifying and exploring the central importance of language in relation to representations of history and myth (AO2ii); Use and evaluate different literary and linguistic approaches to texts in a basic way, showing some limited understanding of representations of history. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); Show some limited appreciation of the importance of dramatic form (AO4).
	13	
	12	
Limited		
5ii	11	<ul style="list-style-type: none"> Show occasional evidence of achievement against the criteria for Band 5i.
	10	
	9	
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 (ie 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	

Tennessee Williams: *A Streetcar Named Desire*

Qn.no.	Max. marks	Blanche talks to Stella about the civilising influence of ‘Such things as art – as poetry and music’. How far and in what ways does Blanche’s own use of language reflect such influences? In your answer you should include detailed reference to at least two passages.
6a	30	

NOTES ON THE TASK:

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on Blanche’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 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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Very good		
1	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 scenes in analysing examples of Blanche’s use of language. There will be a clear understanding of her attitudes, values and behaviour, and her 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, demonstrating sophisticated insights into the complexities of Blanche’s discourse, both in terms of intention and effect: psychological and rhetorical strategies; lexical and grammatical choices; terms of address; tone and register; lyrical evocations, literacy/cultural allusions; use of euphemism and linguistic subterfuge; use of loan words and phrases; prosodic and paralinguistic features (AO3ii); Show insight into levels of presentation, naturalistic and symbolic (AO4).
	29	
	28	
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	25	
	24	

Proficient		
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	

Competent		
3	20	<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 examples of Blanche's use of language. There will be a clear understanding of her attitudes, values and behaviour, and her 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 the complexities of Blanche's discourse, both in terms of intention and effect (AO3ii); • Show some understanding of levels of presentation, naturalistic and symbolic (AO4).
	19	
	18	

Generally sound		
4	17	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5i; • Begin to show evidence of achievement against the criteria for Band 3.
	16	
	15	

Basic		
5i	14	<ul style="list-style-type: none"> • Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and limited ability to use terminology accurately (AO1); • Make some limited use of selected scenes in offering an approach to the question which demonstrates partial understanding. There will be some limited appreciation of Blanche's use of language (AO2ii); • Demonstrate a basic understanding of the usefulness of different literary and linguistic approaches to the text in exploring 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).
	13	
	12	

Limited		
5ii	11	<ul style="list-style-type: none"> • Show occasional evidence of achievement against the criteria for Band 5i.
	10	
	9	

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 (ie 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	

Tennessee Williams: *A Streetcar Named Desire*

Qn.no.	Max. marks	Stella questions Stanley: 'How much longer is this game going to continue?' Examine the significance of games and play in <i>A Streetcar Named Desire</i> . In your answer you should refer closely to the language and action of at least two passages.
6b	30	

NOTES ON THE TASK:

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on relevant linguistic features and dramatic (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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Very good		
1	30	<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 the language of games and play. There will be a good understanding of a range of features, both linguistic, and dramatic (AO2ii); Use and evaluate different literary and linguistic approaches to texts with sophistication, examining the language of games and play; turn-taking, agenda setting and topic management (for example); utterance types; concrete details of place, time and setting; language used to deepen character, control tension/intensity, and to evoke mood and atmosphere; lexical/grammatical choices; tone, register, prosodic and paralinguistic features, for example (AO3ii); Show insightful appreciation of different levels of presentation, both naturalistic and symbolic: card-playing for example (AO4).
	29	
	28	
	27	
	26	
	25	
	24	

Proficient		
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	

Competent		
3	20	<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 the language of games and play. There will be a secure understanding of a range of relevant features – linguistic, and dramatic (AO2ii); • Use and evaluate different literary and linguistic approaches to texts competently, examining competently the language of games and play: turn-taking, agenda setting and topic management (for example); utterance types; concrete details of place, time and setting; language used to deepen character, control tension/intensity, and to evoke mood and atmosphere; lexical/grammatical choices; tone, register, prosodic and paralinguistic features, for example (AO3ii); • Show a secure appreciation of different levels of presentation, both naturalistic and symbolic (AO4).
	19	
	18	

Generally sound		
4	17	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5i; • Begin to show evidence of achievement against the criteria for Band 3.
	16	
	15	

Basic		
5i	14	<ul style="list-style-type: none"> • Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and some limited ability to use terminology accurately (AO1); • Make some limited use of selected passages in analysing the language of games and play (AO2ii); • Use and evaluate different literary and linguistic approaches to texts at a basic level. 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).
	13	
	12	

Limited		
5ii	11	<ul style="list-style-type: none"> • Show occasional evidence of achievement against the criteria for Band 5i.
	10	
	9	

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 (ie 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	

**Mark Scheme 2719
January 2007**

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 way:

- Only answering one question.

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 responses 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.

*See Appendix C: Use of Technical Terms in Question Papers and Candidates' Answers.

SECTION A

Question 1 (30 marks)	<p>Look again at Passage A, the extract from the mid-twentieth century American novel <i>The End of the Road</i> by John Barth, and Passage B, the extract from <i>Eats, Shoots & Leaves</i> by Lynne Truss.</p> <p>Using any of the approaches to literary and linguistic study that you are familiar with, write about how the ideas and feelings are constructed and presented in each of these two texts.</p> <p>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.</p>
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NOTES ON THE TASK:

Through close analysis candidates should show knowledge and understanding of how the combined study of literary and linguistic approaches can offer insights into both texts and another of their choice (AO1); they should be able to draw 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 fictional piece 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 interior monologue in the first text compared to the more assured and outraged tone of the second (AO4).

Band	Marks	DESCRIPTOR
1	Very good	
	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]; • 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]; • A detailed and discriminating analysis of the different linguistic and literary approaches to spoken and written language (such as the different styles of delivery in the extracts shown, aspects of lexis and register, and the constructed and shaped features of these monologues in terms of theme and style) showing how these inform our interpretations [AO3ii]; • An informed understanding of the ways in which the contexts and linguistic and literary features of different monologue forms shape meaning and interpretation [AO4].
	29	
	28	
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	25	
	24	

2		Proficient	
	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		Competent	
	20	<ul style="list-style-type: none"> • A clear understanding of and insights into the linguistic and literary features of the texts (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 features (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 and 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]. 	
	19		
	18		
4		Generally sound	
	17	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5i; • Begin to show evidence of achievement against the criteria for Band 3. 	
	16		
	15		

5i	Basic	
	14	<ul style="list-style-type: none"> • A basic understanding of and insights into the linguistic and literary features of the texts (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 features (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].
	13	
	12	

5ii	Limited	
	11	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i;</i>
	10	
	9	

U	Answers which do not reach the standard defined for Band 5 because they:	
	8, 7, 6	<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, 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	

SECTION B

Question 2 (30 marks)	<p>Look again at Passage C, the transcription of the interview with the teenager from London.</p> <p>She is invited to contribute an article to a teenage magazine. In it she offers advice on how to deal with issues of isolation and self-esteem in a style that will engage her readers.</p> <p>(a) Basing your answer on the material in the transcription, write the opening of the article (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>
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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 language 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	<i>Very good</i>	
	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]; • 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 the more measured and controlled delivery of the written form) [AO4]; • 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]; • A high level of accuracy in the writing and commentary supported by the use of highly appropriate terminology (drawing on linguistic and literary terms) to explain and comment on features and choices [AO6].
	29	
	28	
	27	
	26	
	25	
	24	

2		<i>Proficient</i>	
	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		<i>Competent</i>	
	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		<i>Generally sound</i>	
	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	Basic	
	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 differences 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	Limited	
	11 10 9	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>

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, skills and understanding required; AND/OR</i> • <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i>

Advanced GCE English language & Literature 3829 / 7829

January 2007 Assessment Series

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
2714	Raw	60	45	40	35	30	25	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	46	41	36	31	26	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
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
3829	7.5	20.9	47.8	74.6	97.0	100	67
7829	37.5	75.0	100	100	100	100	8

For a description of how UMS marks are calculated see:
http://www.ocr.org.uk/exam_system/understand_ums.html

Statistics are correct at the time of publication.

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