

English Language & Literature

Advanced GCE A2 7829

Advanced Subsidiary GCE AS 3829

Mark Scheme for the Components

January 2008

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2714 Linking Language and Literature

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.

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 combination 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 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 AO2i: 10 AO3i: 5 AO5: 10

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

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

3 Awarding Marks

(i) Question 1 is worth 60 marks.

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

- Refer to the question-specific mark-scheme in (5), below, for descriptions of levels of skill and likely content;
- Using 'best fit', locate the answer in the appropriate mark band;
- Bearing in mind the weighting of the key AOs (see above), place the answer within the band and award the appropriate mark out of 60. The mark range within each band is divided as follows:

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

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

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

(iii) When the complete script has been marked:

- If necessary, follow the instructions concerning rubric infringements;
- Check the band descriptions for Written Communication. If performance in this aspect falls into a band which differs significantly from that of the script as a whole, review the total mark in the light of this judgement.

4 Rubric Infringement

Candidates may infringe the rubric in the following way:

- **Not answering Question 1**

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

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.

Qn. No. 1	<p>Passage A is an extract from <i>The Adventures of Huckleberry Finn</i> by the American Novelist Mark Twain. In it, Huck, the narrator, is visited by his father who has not seen him for some time. His father thinks that his son has not only grown into a rather posh and snobbish young man but also that he has come into money since he saw him last.</p> <p>Passage B is a transcription from a television programme. In it, Anita [A], an expert on antiques, is trying to persuade Hannah [H] and Rose [R] to give her money to purchase what she considers to be an object of quality and sophistication.</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.
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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 [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 to and analysis of 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"> • <i>Fully meet the criteria for Band 3;</i> • <i>Begin to show evidence of achievement against the criteria for Band 1.</i>

3	Competent	
	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	Generally sound	
	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	Basic	
	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 for particular purposes) [AO3i]; • Limited appreciation of how differences in vocabulary and expression convey attitudes and values [AO5].
5ii	Limited	
	18-23	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>
U	Answers which do not reach the standard defined for Band 5 because they:	
	0-17	<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.

2715 Language in Literature: Poetry and Prose

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
Very good		
1	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).
Proficient		
2	23 22 21	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3; • Begin to show evidence of achievement against the criteria for Band 1.
Competent		
3	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).
Generally sound		
4	17 16 15	<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.
Basic		
5i	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).
Limited		
5ii	11 10 9	<ul style="list-style-type: none"> • Show occasional evidence of achievement against the criteria for Band 5i.
Answers which do not reach the standard defined for Band 5 because they:		
U	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • Do not offer an adequate attempt to answer the question or complete the task (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.

SECTION A: Poetry

Qn. No.	Max. Marks	GEOFFREY CHAUCER: <i>The Nun's Priest's Tale</i> *
1	30	<p>Examine ways in which Chaucer presents dreams and reactions to them in the following passage and elsewhere in the <i>Tale</i>.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at variations in diction and tone in the passage • discuss the different attitudes and reactions 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 how Chaucer presents dreams and reactions to them** in the passage.

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

- notice, but perhaps not locate precisely in textual detail, the contrast between the serious concern of the dreamer and the reckless disregard of the “felawe”
- assert that the dreams are accepted as accurate, even inescapable, predictions of Fate by Chauntecleer and the dreamer in this extract, but not necessarily be able to support this contention from the text
- comment on details of diction and tone which reveal the mocking attitude of the eventual victim: “Gan for to laughe, and scorned him ful faste.”

Better answers might pick up on less obvious (linguistic and literary) features, discussing for example:

- the use of oaths and idiomatic expressions (“I sette nat a straw”) to indicate recklessness
- the repetition of the third person singular pronoun in lines 3-6, mostly but not always in reference to the dreamer
- the development of scorn in lines 15-19 from “vanities and japes” through “owles and of apes” to “thing that nevere was ne shal.”

They are likely to show a more detailed and subtle awareness of the ironic complexities of Chaucer’s style, and may (but are not required to) begin to comment on how details of verse-form add to the impact.

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 may:

- comment on the fact that Chauntecleer is telling these stories to support his argument against Madame Pertelote
- show some awareness of Chauntecleer’s seriousness of approach to his dream, and to defending his reaction to it, elsewhere in the *Tale*
- make comparative reference to another passage, for example Pertelote’s initial reaction to her husband’s dream.

Better answers will pick out for more detailed discussion specific examples of the language used in the comparative passage(s) - for example, Pertelote's impugning of Chauntecleer's masculinity ("Have ye no mannes herte, and han a berd?")

Candidates are expected to **consider ways in which attitudes and values are conveyed (AO5)**. Less developed answers may show some (limited) awareness that respect for dreams is somehow connected with respect for religious and classical authority. Better answers are likely to locate meaning more precisely in textual details, such as the understated certainty of both the dream-figure ("Thou *shalt* be dreynt; my tale is at an ende.") and Chauntecleer ("Noot I nat why ... but *casuelly* ...")

Qn. No.	Max. Marks	GEOFFREY CHAUCER: <i>The Miller's Tale</i>*
2	30	<p>Examine how Chaucer presents romantic thoughts and behaviour in the following passage and elsewhere in the <i>Tale</i>.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at variations in diction and tone in the passage • discuss the differences between Absolon's perceptions of the situation and the reality 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 methods in presenting romantic thoughts and behaviour** in this passage.

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

- Alison's very un-romantic response to Absolon's wooing: "Go fro the wyndow, Jakke fool ... Go forth thy wey, or I wol caste a ston ..."
- the unattractiveness, physically and phonologically, of "swelte and swete"
- Absolon's naïve ignorance of the "mirth and solas" which have just been enjoyed by Alison and Nicholas.

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

- how precisely line 15 ("Wel litel thynken ye upon my wo") summarises Alison's attitude
- how Absolon's choices of appellation for Alison ("hony-comb ... faire bryd ... sweete cynamome ...") are thrown into partly-ironic relief by the reader's/listener's memory of the description of her at the start of the *Tale*
- the sustained effeminacy of Absolon's descriptions of himself and his "love-longynge".

The best answers are likely to show a detailed and subtle awareness of how the ironic comedy of the whole scene undermines any attempt at romance.

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 how romance and the concept of Courtly Love are satirised throughout the *Tale*
- make comparative reference to the earlier stages of Absolon's wooing, and perhaps comment on the contrast with Nicholas's more direct methods.

Better answers will pick out for more detailed discussion specific instances of the language used in the comparative passage(s), for example the "queynte ... haunchebones" physicality of Nicholas's attentions to Alison or the moon-and-guitar hopelessness of Absolon. They may contrast the ironic presentation of the (failed) romantic with the more vigorous and earthy comedy of the branding.

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

Less developed answers may show some (limited) awareness of the Courtly Love conventions. Better answers are likely to locate mockery more precisely in textual details, such as the doomed attempts by Absolon to be “at poynt-devys” the perfect lover.

Qn. No.	Max. Marks	ROBERT FROST: <i>Selected Poems</i>
3	30	<p>Examine features of Frost's narrative voice in the following extract (the opening of <i>'The Ax-Helve'</i>) and elsewhere in his poetry.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at resemblances to natural spoken language in this extract • discuss ways in which events and thoughts emerge from the narrative here • refer to at least one other appropriate poem by Frost.

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 how features of language and form work to create the narrative voice** in the extract.

Basic answers are likely to:

- notice more obvious features, for example the introduction of the second character ("This was a man, Baptiste ...") in such a way as to make sense to the reader/listener
- show some awareness that grammar and syntax are not always the conventional written forms, for example the 'after-thought' which comprises line 20 ("Me only as I took my ax to heart.")
- comment on features which seem to be spontaneous, eg the comparison in line 25 ("Like the two strokes across a dollar sign.")

Better answers might

- notice and begin to account for the 'un-poetic' nature of such lines as "It was the bad ax-helve someone had sold me"
- comment on conversational-narrative features such as the almost-parenthetical conversational asides (eg "as I say" in line 5) or the gentle humour and self-mockery in lines 15-17
- appreciate the ellipses of lines 28, 32 and 35 as Frost voices his unspoken thoughts.

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

Less developed answers should:

- show some awareness that Frost employs (a) narrative voice(s) in (an)other poem(s)
- make comparative reference to, for example, *"The Wood-Pile"*, *"Out, Out -"* or any other poem which has at least some features of narrative

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

- offer more developed comment, about for example the contrast between personal anecdote here or in *"The Wood-Pile"* and the much more detached yet dramatic narrative of *"Out, Out -"*

- have more to say about language than simple identification (correct or otherwise) of linguistic features, discussing for example the differences between first- and third-person narrative voices elsewhere in the poems.

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 attitudes to neighbours or Baptiste's feelings about poor workmanship. Better answers are likely to locate meaning more precisely in textual details, such as the slight suspicion voiced by the *persona* in lines 28 and 32: "...and yet, what was that to him? ... Something to sell? That wasn't how it sounded ..."

Qn. No.	Max. Marks	WENDY COPE: <i>Making Cocoa for Kingsley Amis</i>
4	30	<p>Examine methods by which Cope conveys underlying seriousness in the following poems and elsewhere in her poetry.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at diction and register in these poems • discuss choices of sentence structure and poetic form 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 Cope's methods in the extracts**.

Basic answers are likely to:

- notice more obvious features of diction and register, for example the informal colloquial choices of "a pushover ... just a fling ... cost a packet ..." without necessarily appreciating the casual attitude they suggest
- comment on the (syntactic) repetitions of "So kindly ... So solid ... So manly..."
- appreciate the joking tone of the rhymes
- notice the (apparent) contrast between "love, the real thing" and the "dream of slitting his throat".

Better answers might pick up on less obvious features and effects of language and form, such as:

- the shift in tone between the first two and the last two stanzas of "*Love Story*", from mockery to surprise and dismay, underlined by the way in which the metre is interrupted after "The course of true love didn't run ..." because of the pause created by the absence of an unstressed syllable to begin the next line ("... Quite the way I'd planned it ...")
- the use of a verb from the semantic field of human execution ("decapitating") to refer to cutting vegetables, with the obvious link to slitting the throat
- the dramatic pause at the end of the penultimate line of "*Giving Up Smoking*", then the bathos (or is it??) of the last line's comparison.

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

Less developed answers are likely to:

- show some awareness that humour is sometimes a surface beneath which serious emotions seethe in Cope's work
- make some specific comparative reference to (an) other poem(s) in which underlying seriousness can be detected, for example "*Message*" or "*Rondeau Redoublé*".

Better answers will pick out for more detailed discussion specific examples of the language used in the comparative poem(s), for example the casual tone in which Cope refers to the "practised charmer, less than charming when/He talked about the wife and kids and fled –" in "*Rondeau Redoublé*".

The best answers will show a more subtle appreciation of how underlying seriousness can be compatible with, and enhanced by, wit and humour.

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

Less developed answers may show some (limited) awareness of some of Cope's concerns – both those she satirises and those she treats more seriously. Better answers are likely to locate meaning more precisely in details of form or diction, such as the attitudes to 'high' culture evident in referring to "a Shakespeare sonnet/Or a Beethoven quartet".

Qn. No.	Max. Marks	EMILY BRONTË: <i>Wuthering Heights</i>*
5	30	<p>Examine how Brontë presents Catherine's ways of thinking in the following dialogue and elsewhere in the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at lexis and imagery in this passage • discuss how Nelly's contributions affect the reader's response to Catherine 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 Brontë's methods in the passage**.

Basic answers are likely to concentrate on more obvious/simple features, such as:

- Catherine's own (literal) comments on her state of mind: "...and I've no power to be merry to-night..." "I want to cheat my uncomfortable conscience ..."
- imagery used by Catherine to compare herself with Heathcliff and to contrast both of them with Linton ("as different as a moonbeam from lightning, or frost from fire")
- the comments and observations made by Nelly, for example "She was vexed, but she did not proceed."

Better answers might pick up on less obvious features of language and style, such as:

- the characteristic features of Catherine's utterances, for example her tendency to ask for reassurance with a tag question, then to assume the expected response without waiting to hear it ('... and be convinced that Heathcliff has no notion of these things. *He has not, has he?* He does not know what being in love is')
- Nelly's emphasis on recounting signs of Catherine's emotions: "her countenance grew sadder and graver, and her *clasped hands trembled* ... she said, *suddenly*, after some minutes' reflection ... 'Why?' she asked, *gazing nervously round*..."
- the hints that something even more than usually unfortunate is to occur: " 'We're dismal enough without conjuring up ghosts and visions to perplex us. Come, come, be merry and *like yourself!* ... and Catherine had an *unusual gloom* in her aspect, that made me dread ..."

The best answers will reveal a subtle awareness of Brontë's varied presentation of Catherine's self-knowledge and its limitations.

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 aspects of the presentation of Catherine and her thoughts in the novel
- make reference to (an) other passage(s) which involves Catherine showing understanding of herself (or otherwise), for example the passage which occurs after she has locked herself in her room for three days.

Better answers are likely to:

- pick out for more detailed discussion specific examples of the language used in the comparative passage(s) – for example, in the passage referred to above (in Chapter 12), Catherine’s idea that “though everybody hated and despised each other, they could not avoid loving me”.

Candidates are expected to **consider ways in which attitudes and values are conveyed (AO5)**. Less developed answers may show some (limited) awareness of the gulf between Nelly’s and Catherine’s attitudes.

Better answers are likely to locate meaning more precisely in textual details, such as Nelly’s conventional sententiousness (“All sinners would be miserable in heaven.”) contrasted with Catherine’s more unconventional acceptance that “heaven did not seem to be my home.”

Qn. No.	Max. Marks	MARY SHELLEY: <i>Frankenstein</i> *
6	30	<p>Examine ways in which Shelley presents the Creature's ability to reason in the following passage and elsewhere in the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the structure of sentences and of the whole passage • discuss how the justice of the Creature's arguments is suggested 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 features of Shelley's choices in the passage**.

Basic answers are likely to:

- comment on evidence of rational argument, eg "I am malicious *because* I am miserable."
- notice the rhetorical questions in the first paragraph and/or the (polite) imperatives in the third and fifth paragraphs ("let me feel ... let me see ... let me seize ...")
- identify shifts in argument and emotion, for example the outburst of threat at the end of the first paragraph
- notice how Victor's responses in the shorter second and fourth paragraphs are mixed, but not entirely unfavourable.

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

- the shifts between direct address to Victor ("You, my creator ...") and third-person reference to "man" (and back again)
- the variety of conditional clauses and modal auxiliaries, conveying (variously) threat, promise or possibility: "If I cannot inspire love, I *will* cause fear ... If any being felt emotions of benevolence towards me, I *should* return them ... If you consent, neither you nor any other human being *shall* ever see us again ..."
- the rhetorical structure, which includes reflexive comments on the reasonableness of the argument ("What I ask of you is reasonable and moderate ...")

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 that the Creature's language shows signs of (rhetorical) skill and rational argument
- make comparative reference to any passage in which the Creature's thoughts are evident in either narrative re-telling or dialogue with Victor.

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 Creature’s explanation of his growing understanding of the physical world (“How strange, I thought, that the same cause should produce such opposite effects!”)

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

Less developed answers may show some (limited) awareness that Frankenstein feels the Creature deserves some (human) kindness and consideration. Better answers are likely to locate this sense more precisely in textual details, such as Victor’s reference to the Creature as “a creature of fine sensations.”

Qn. No.	Max. Marks	RODDY DOYLE: <i>Paddy Clarke Ha Ha Ha</i>
7	30	<p>Examine ways in which Doyle presents Paddy's response to language used by adults and language used by children, 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 details of diction and register in this passage • discuss what is suggested about Paddy's attitudes to language 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**.

Basic answers are likely:

- to concentrate on more obvious/simple features, such as the detailed quotation of the headmaster's speech
- to show some awareness of the sense of suspense and excitement felt by Paddy, as much as what Mr Finnucane might say as at the inevitability of James O'Keefe's fate.

Better answers might pick up on less obvious (literary and linguistic) features, for example:

- the use of indirect (reported) speech for Mr Finnucane's first utterance
- the way Paddy groups taboo words with technical/medical terms ("He wasn't going to say Balls or Mickey or Testicles") as equally "wrong or funny".

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

Less developed answers may:

- show some awareness of ways in which Doyle's presents Paddy's appreciation that adults and children use words differently
- make some comparison with any other passage which involves Paddy's fascination with language, eg the World War Three Looms Near conversation with his father.

Better answers are likely to:

- pick out for more detailed attention specific aspects of the comparative passage(s) – for example, Paddy's comment that "My da smacked my shoulder" when he imitated his mother in referring to Uncle Eddie ("God love him")
- explore how Doyle presents 'adult' and/or 'child' language, and how he suggests the level of Paddy's awareness of how adults (Father Moloney, Henno, his paents) talk to children and to each other.

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

Less developed answers may show some (limited) awareness of Paddy's expectations and understanding here. Better answers are likely to locate aspects of his attitudes more precisely in textual details, such as Paddy's mixed feelings at the end of the passage ("It was disappointing, only it had stopped another history test – and now he was going to kill James O'Keefe.") where disappointment is tempered with relief at the escape from boredom, then followed by more (surprised) disappointment ("That was all.")

Qn. No.	Max. Marks	IAN McEWAN: <i>The Child in Time</i>
8	30	<p>Examine ways in which McEwan presents the experience of being a child, 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 sentence structure and diction in the passage • discuss the contrast between the adult's and the child's view of the world 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**.

Basic answers are likely to:

- concentrate on more obvious features, such as the short sentences which convey Kate's enthusiasm: "Kate was excited. She was at the age when everything had to be just so. ... She wanted them to make it their home. ... She had been serious."
- notice, but not explore fully, evidence of the more detached attitude of the adults ("Stephen and Julie had set out to amuse their daughter ... Stephen and Julie went along with this...")
- show some awareness of the effect of particular lexical items, such as *urgency*, *imperative* and *achievement*.

Better answers might pick up on more complex (linguistic and literary) features, for example

- the ironic detachment/wry humour of particular lexical items, such as *remorselessly*, *achievement* and *final destruction*
- the variation in sentence length and structure to suggest excitement and urgency in the second paragraph, and to re-assert reality in the third ("And it was about this time that the grown-ups ...")

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 significance of childhood experience and its presentation throughout the novel
- make comparative reference to (an)other passage(s) in which the experience of being a child is central
- tend to concentrate on episodes where the narrative relates to Kate, such as her disappearance.

Better answers are likely to:

- pick out for more detailed discussion specific examples of the language used in the comparative passage(s) – for example, Kate's pleasure ("smiling hugely to herself") on the supermarket trip

- reveal a more subtle awareness of how different characters (including Charles) experience a child-like intensity (of happiness or otherwise) throughout the novel.

Candidates are expected to **consider ways in which attitudes and values are conveyed (AO5)**. Less developed answers may show some (limited) awareness that a child-like state is presented positively. Better answers are likely to locate complex (perhaps ambiguous) meaning more precisely in the text, such as the mixture of engagement (“running – never walking”) and detachment (“their many other arrangements”) of the adults.

2717 Language in Literature: Drama

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.

Choose ONE question from Section A. Answer the question.

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

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

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

Total: 15% of advanced GCE.

(ii) Both Sections target all the above AOs.

3 Awarding Marks

(i) Each question is worth 30 marks.

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

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

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

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

(iii) When the complete script has been marked:

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

4 Rubric Infringement

Candidates may infringe the rubric in the following ways:

- Answering only one question (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 in the *Approved Specifications: Use of Technical Terms in Question Papers and Candidates' Answers*.

William Shakespeare: *Antony and Cleopatra*

Qn. No.	Max. marks	Embracing Cleopatra, Antony says: 'The nobleness of life is to do thus.' How far and in what ways are the language and action of <i>Antony and Cleopatra</i> a celebration of pleasure? In your answer you should make detailed reference to at least two passages.
1a	30	

NOTES ON THE TASK:

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

Band	Marks	DESCRIPTOR
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		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 passages in analysing the ways in which characters' language celebrates or perhaps denigrates pleasure: in terms of expressed attitudes and values, utterance types and use of verse and prose, for example (AO2ii); Use and evaluate different literary and linguistic approaches to the study of language with confidence, demonstrating sophisticated insight into the linguistic and dramatic complexities of presentation: ideology; distinctive qualities of language use; syntactic, lexical and grammatical choices; range and density of imagery; phonological and prosodic features, for example (AO3ii); Show insightful appreciation of the presentation of the language, actions and values of chosen characters within the wider context of the play (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 Language and Literature, using terminology accurately in relation to relevant detail (AO1); • Make appropriate use of chosen passages in illustrating how language celebrates or perhaps denigrates pleasure: in terms of expressed attitudes and values, utterance types and use of verse and prose, for example (AO2ii); • Use and evaluate different literary and linguistic approaches to the study of language competently, demonstrating clear understanding of some of the linguistic and dramatic features of presentation (AO3ii); • Demonstrate secure appreciation of the presentation of selected characters' language, actions and values within the wider context of the play (AO4).
	19	
	18	

Generally sound		
4	17	<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>
	16	
	15	

Basic		
5i	14	<ul style="list-style-type: none"> • Show some basic ability, straightforwardly expressed, to communicate insights from the study of Language and Literature, and some limited ability to use terminology accurately (AO1); • Make some limited use of selected passages in offering an approach to the question which demonstrates partial understanding. There will be some limited appreciation of selected characters' use of language (AO2ii); • Demonstrate some basic understanding of the usefulness of different literary and linguistic approaches to the text and a limited appreciation of some of the linguistic and dramatic features of presentation. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); • Show some limited awareness of the presentation of chosen characters within the wider context of the play (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	

U	<i>Answers which do not reach the standard defined for band 5</i> because they:	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • Do not offer an adequate attempt to answer the question or complete the task (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.

William Shakespeare: *Antony and Cleopatra*

Qn. No.	Max. marks	Referring closely to the linguistic detail and dramatic effects of at least two passages, examine the presentation and importance of messengers and messages 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 and comparisons between them (AO2ii). They will be rewarded for their ability to focus on the linguistic features of messages and on the dramatic importance of messengers (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 gained from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1); Make judicious use of chosen passages in foregrounding and analysing the presentation of messengers and messages, and in demonstrating understanding some of their implications both for specific characters and the play's developing political action (AO2ii); Show sophisticated insight into the linguistic features of presentation: varieties of discourse; topic management; turn-taking; use of status markers, terms of address and linguistic engagement with the respective environments of Egypt and Rome might well be considered (AO3ii); Demonstrate insightful appreciation of the dramatic impact of messengers and messages within the context of the play's developing action (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"> • Be fluently written, showing competence in communicating insights gained from the study of both Language and Literature, with accurate use of terminology and precise focus on relevant detail (AO1); • Make sensible use of chosen passages in analysing the presentation of messengers and messages, demonstrating an understanding of some of their implications for specific characters and the play's developing political action (AO2ii); • Show clear appreciation of the linguistic features of presentation: varieties of discourse; topic management; turn-taking; use of status markers, terms of address and linguistic engagement with the respective environments of Egypt and Rome might well be considered (AO3ii); • Demonstrate clear appreciation of the dramatic impact of messengers and messages within the context of the play's developing action (AO4).
	19	
	18	

Generally sound		
4	17	<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>
	16	
	15	

Basic		
5i	14	<ul style="list-style-type: none"> • Show some basic ability, straightforwardly expressed, to communicate insights from the study of Language and Literature, and limited ability to use terminology accurately (AO1); • Make some limited use of selected passages in offering an approach to the question which demonstrates partial understanding. There will be some limited appreciation of textual variety in the presentation of messengers and messages (AO2ii); • Demonstrate some basic understanding of the usefulness of different literary and linguistic approaches to the text. There will be some limited appreciation of the linguistic features that characterise the presentation of messengers and messages. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); • Show some limited awareness of the dramatic impact of messengers and messages within the context of the play's developing action (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	

<i>Answers which do not reach the standard defined for band 5 because they:</i>		
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.

William Shakespeare: *As You Like It*

Qn. No.	Max. marks	'As You Like It is dominated by a sense of place rather than time.' How far do the language and action of the play support this view? In your answer you should refer in detail to at least two passages.
2a	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 and linguistic means by which various aspects of time and place are presented in the play (AO4). Credit will be given for Candidates' 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, with accurate use of appropriate terminology and precise focus on relevant detail (AO1); Use chosen passages judiciously, examining the dramatic and linguistic means by which characters (Rosalind, Touchstone, and Jaques, for example) articulate individual perceptions of and perspectives on time and place. There may well be discriminating judgements about the structure and sequencing of scenes and of the experiences of court and country (AO2ii); Use and evaluate different literary and linguistic approaches to texts with confidence, showing sophisticated insight into the formal complexities of presentation: anaphoric references, for example; lexical choices: to 'fleet time carelessly' or 'waste time' (linking with thematic concerns of romantic love, freedom/responsibility, civilisation); use of pastoral characters and conventions versus language of the court (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"> 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"> Show competence in communicating insights gained from the study of both Language and Literature. Terminology is used accurately in relation to relevant detail.(AO1); Make sensible use of chosen passages and valid connections and contrasts between them. There will be some examination of the dramatic and linguistic means by which characters articulate individual perceptions of and perspectives on time and place. There may well be secure judgements about the structure and sequencing of scenes and of the experiences of court and country (AO2ii); Demonstrate sound ability to use and evaluate different literary and linguistic approaches to texts, and clear understanding of some of the complexities of theme and presentation (AO3ii); Show a secure appreciation of 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 5;</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 terminology accurately (AO1); Make some limited use of selected passages in offering an approach to the question which demonstrates some limited understanding of the presentation of time and place (AO2ii); Demonstrate some basic ability to use and evaluate different literary and linguistic approaches to texts, and some limited appreciation of aspects of theme and presentation. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); Show limited awareness of implications of form and genre (Pastoral Romance and Festive Comedy) in shaping overall meaning (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.

William Shakespeare: *As You Like It*

Qn. No.	Max. marks	How far do the language and action of <i>As You Like It</i> bear out the assertion in Amiens's song that 'Most friendship is feigning, most loving mere folly'? In your answer you should make detailed reference to at least two passages from the play.
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 and linguistic means by which various aspects of love and relationships are presented in the play (AO4). Credit will be given for Candidates' 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, with accurate use of appropriate terminology and precise focus on relevant detail (AO1); • Use chosen passages judiciously, exploring the registers and discourse of different lovers/friends/antagonists, showing confident understanding of the means by which characters articulate and express states of mind and feeling. There may well be discriminating judgements about role-play, disguise and 'counterfeiting' (AO2ii); • Use and evaluate different literary and linguistic approaches to texts with confidence, showing sophisticated insight into the formal complexities of presentation: varieties of debate, use of parody; courtly and folk idioms; masque, song and dance. For example there may well be an informed understanding as to how characters express ideas and feelings, debate issues and perhaps interrogate some idealised representations of friendship/romantic love (AO3ii); • Show insightful appreciation of implications of form and genre (Pastoral romance and Festive Comedy) in shaping overall meaning (AO4).
	29	
	28	
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	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"> Show competence in communicating insights gained from the study of both Language and Literature. Terminology is used accurately in relation to relevant detail (AO1); Make sensible use of chosen passages and valid connections and contrasts between them. There will be some clear understanding of the means by which characters articulate and express states of mind and feeling. There may well be competent judgements about role-play, disguise and 'counterfeiting' (AO2ii); Demonstrate sound ability to use and evaluate different literary and linguistic approaches to texts, and clear awareness of aspects of presentation: varieties of debate, use of parody; courtly and folk idioms; masque, song and dance. There may be some understanding as to how characters express ideas and feelings, debate issues and perhaps interrogate some idealised representations of friendship/romantic love (AO3ii); Show a secure appreciation of 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"> Fully meet the criteria for Band 5; 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, demonstrating limited awareness of the means by which friends/lovers articulate and express states of mind and feeling (AO2ii); Demonstrate a basic ability to use and evaluate different literary and linguistic approaches to texts, and some limited appreciation of characters' speech and behaviour. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); Show limited awareness of implications of form and genre (Pastoral romance and Festive Comedy) in shaping overall meaning (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	

<i>Answers which do not reach the standard defined for band 5 because they:</i>		
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.

William Shakespeare: *The Tempest*

Qn. No.	Max. marks	Gonzalo says: 'Whether this be or not, I'll not swear.' Examine Shakespeare's exploration of truth and illusion in <i>The Tempest</i> . In your answer you should refer closely to the language and action of at least two passages.
3a	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 linguistic features and dramatic effects of selected passages (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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			<i>Very good</i>
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 aspects of truth and illusion, focusing on specific ideas, images and features of language (AO2ii); • Use and evaluate different literary and linguistic approaches to texts with confidence. There may well be a good understanding of specific concerns: (Prospero's magical powers; Ariel's agency; different perspectives/ways of seeing, for example). Band 1 responses are also likely to show sophisticated understanding of stylistic variety: use of analogy; antithetical patterning; specific motifs (e.g. clouds, sleep/dreams, magic, strangeness, miracles, for example) (AO3ii); • Show good understanding of the implications of genre and form, and possible frameworks for understanding: the context of the later plays and 'Romantic' handling of potentially tragic materials, for example (AO4). 	
	29		
	28		
	27		
	26		
	25		
24			

			<i>Proficient</i>
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 aspects of truth and illusion, focusing on specific ideas, images, and features of language (AO2ii); Demonstrate sound ability to use and evaluate different literary and linguistic approaches to the text. There may well be some understanding of specific concerns: (Prospero's magical powers; Ariel's agency; different perspectives/ways of seeing, for example). Band 3 responses are also likely to show a competent understanding of stylistic variety (AO3ii); Show secure understanding of the implications of genre and form, and possible frameworks for understanding: the context of the later plays and 'Romantic' handling of potentially tragic materials, for example (AO4).
	19	
	18	

Generally sound		
4	17	<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>
	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 aspects of truth and illusion (AO2ii); Demonstrate some limited ability to use and evaluate different literary and linguistic approaches to the text. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); Show some limited awareness of the implications of genre and form, and possible frameworks for understanding (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	

<i>Answers which do not reach the standard defined for band 5 because they:</i>		
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.

William Shakespeare: *The Tempest*

Qn. No.	Max. marks	Referring closely to the linguistic detail and action of at least two passages, discuss the presentation and significance of the past in <i>The Tempest</i> .
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 the presentation of the past 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 the past is presented, dramatically and linguistically (AO2ii); • Use and evaluate different literary and linguistic approaches to texts with confidence. Band 1 responses are likely to show sophisticated insight into how the past is expressed in 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 the past (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 the past is expressed, focusing on specific features of interaction between characters and features of presentation (AO2ii); Demonstrate sound ability to use and evaluate different literary and linguistic approaches to the text. Band 3 responses may show a secure understanding of how the past is expressed in discourse and action, and some 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 secure understanding of the implications of genre and form, and possible frameworks for understanding the presentation of the past (AO4).
	19	
	18	

Generally sound		
4	17	<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>
	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 the past is represented (AO2ii); Demonstrate some limited ability to use and evaluate different literary and linguistic approaches to text, and some 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"> <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.

Samuel Beckett: *Waiting for Godot*

Qn. No.	Max. marks	<i>Waiting for Godot</i> has been described as 'a play of despairing hope.' How helpful do you find this comment on the language and action of the play? In your answer you should refer closely to the linguistic detail and dramatic effects of at least two passages.
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 language and action contribute to tragicomic form and overall 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
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<i>Very good</i>		
1	30	<ul style="list-style-type: none"> Be written fluently, showing a sophisticated ability to communicate insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1); Use chosen passages judiciously in analysing the ways in which characters behave and use language for particular purposes and effects, engaging with the themes of waiting, uncertainty, and existential despair, for example. There will be a clear understanding of the dramatic and linguistic means by which characters express states of mind and feeling (AO2ii); Demonstrate confidence in using and evaluating different literary and linguistic approaches to texts. There may well be sophisticated insight into how the characters attempt, linguistically and theatrically, to invest their lives with meaning. There may well be a confident understanding of the complexity of language used in creating language games and performance routines (AO3ii); Show insightful appreciation of implications of dramatic form in shaping overall meaning and a clear understanding of some of the ways in which Beckett manages to inject hope/comedy into despair (AO4).
	29	
	28	
	27	
	26	
	25	
24		

<i>Proficient</i>		
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 clearly insights gained from the study of both Language and Literature. Appropriate terminology is accurately used in relation to relevant detail (AO1); Make sensible use of chosen passages, and valid connections between them. There may well be some understanding of the ways in which characters behave and use language for particular effects, engaging with the themes of waiting, uncertainty, and existential despair, for example (AO2ii); Show sound ability to use and evaluate different literary and linguistic approaches to text. There may well be a clear awareness of how the characters attempt, linguistically and theatrically, to invest their lives with meaning. There may be some understanding of the complexity of language used in creating language games and performance routines (AO3ii); Demonstrate a clear appreciation of how linguistically and dramatically the play is tragicomic in terms of overall effect (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 effectively and accurately (AO1); Make some limited use of selected passages in commenting on how characters behave and use language for particular effects, engaging with the themes of waiting, uncertainty, and existential despair, for example (AO2ii); Demonstrate some limited ability to use and evaluate different literary and linguistic approaches to texts. Some basic appreciation of the play's thematic concerns will be evident, and a limited grasp of Beckett's use of humour. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); Show limited awareness of the variety of the text, explored through the study of language and action, and of some of the elements of comedy and seriousness in the play (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	

<i>Answers which do not reach the standard defined for band 5 because they:</i>		
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.

Samuel Beckett: *Waiting for Godot*

Qn. No.	Max. marks	'The relationship between Pozzo and Lucky is both fascinating and disturbing.' Examine Beckett's presentation of the relationship between these characters in the light of this comment. In your answer you should refer closely to the language and action of at least two passages.
4b	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 importance and presentation of the relationship between these 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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			<i>Very good</i>
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 Pozzo and Lucky use language, focusing on the specific linguistic features and dramatic impact of their interaction (AO2ii); • Use and evaluate different literary and linguistic approaches to texts with confidence. There may well be a good understanding of, for example, the discourse of a master/slave relationship: monologic and dialogic expressions of suffering; sado-masochistic subjugation/dissidence (AO3ii); • Show good understanding of the implications of linguistic and dramatic choices in the construction of the relationship between these characters. There may well be a sensitive appreciation of the symbolic potential of the relationship: political, philosophical, psychological and theatrical (AO4).
	29		
	28		
	27		
	26		
	25		
	24		

			<i>Proficient</i>
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 Pozzo and Lucky interact, focusing on specific linguistic features and dramatic impact (AO2ii); Demonstrate sound ability to use and evaluate different literary and linguistic approaches to the text. There may well be clear awareness of aspects of, for example, the discourse of a master/slave relationship: monologic and dialogic expressions of suffering; sado-masochistic subjugation/dissidence (AO3ii); Show a competent understanding of the implications of linguistic and dramatic choices in the construction this relationship. There may well be some appreciation of its symbolic implications (AO4).
	19	
	18	

Generally sound		
4	17	<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>
	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 Pozzo and Lucky interact, focusing on specific linguistic features and dramatic impact (AO2ii); Demonstrate some limited ability to use and evaluate different literary and linguistic approaches, and a basic awareness of aspects of the importance of the relationship between Pozzo and Lucky. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); Show some limited awareness of the variety of the text, and a basic appreciation of the implications of linguistic and dramatic choices in the construction of this relationship (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	

<i>Answers which do not reach the standard defined for band 5 because they:</i>		
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	'In <i>Translations</i> it is the Irish and not the English who have the power to decide which language is spoken in Ireland.' How far do the language and action of the play support this view? In your answer you should refer closely to at least two passages.
5a	30	

NOTES ON THE TASK:

Candidates must show a good understanding of their chosen scenes, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on the central significance of language and related political tensions. 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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<i>Very good</i>		
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 central importance of language in relation to the play's cultural and political concerns. There may well be confident understanding of the significance of the title <i>Translations</i>, and a clear awareness of attendant historical, economic and ideological tensions. Band 1 answers might focus on the role of language in the presentation and interaction of the Irish and English characters and communities (AO2ii); Use and evaluate different literary and linguistic approaches to texts with confidence, showing sophisticated insight into the speech characteristics and values of different characters and their importance in the play: code-switching between Gaelic, English, Greek and Latin; agenda setting; use of Irish idioms/mythical allusions, syntax and lexical choices, for example. There may be a good understanding, too, of how language and cultural identity may be related, and of the importance of personal/power relationships in decision-making (AO3ii); Show an insightful appreciation of the ways in which the play foregrounds language-related dilemmas in dramatic terms (AO4).
	29	
	28	
	27	
	26	
	25	
	24	

			Proficient
2	23		<ul style="list-style-type: none"> • Fully meet the criteria for Band 3;
		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 exploring the central importance of language in relation to the play's cultural and political concerns. There may well be some understanding of the significance of the title <i>Translations</i>, and awareness of attendant historical, economic and ideological tensions. Band 3 answers might show some understanding of the role of language in the presentation and interaction of the Irish and English characters and communities (AO2ii); • Use and evaluate different literary and linguistic approaches to texts competently, showing some understanding of the speech characteristics and values of different characters and their importance in the play. There may some awareness, too, of how language and cultural identity may be related, and of the importance of personal/power relationships in decision-making (AO3ii); • Demonstrate a secure appreciation of the ways in which the play foregrounds language-related dilemmas in dramatic terms (AO4).
		19	

			Generally sound
4	17		<ul style="list-style-type: none"> • Fully meet the criteria for Band 5;
		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);
	13	<ul style="list-style-type: none"> Make some limited use of selected passages in exploring the central importance of language in relation to the play's cultural and political concerns. There may be some limited understanding of the significance of the title <i>Translations</i>, and awareness of attendant historical, economic and ideological tensions (AO2ii);
	12	<ul style="list-style-type: none"> Use and evaluate different literary and linguistic approaches to texts in a basic way, showing limited understanding of the speech characteristics and values of different characters and their importance in the play. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); Show limited appreciation of the ways in which the play foregrounds language-related dilemmas in dramatic terms (AO4).

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
	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 at the end of <i>Translations</i> 'I'll begin again.' How far and in what ways do you consider that <i>Translations</i> is an open-ended play? In your answer you should refer closely to the linguistic detail and dramatic effects of at least two passages.
5b	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 linguistic features of presentation within specific dramatic contexts (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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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 aspects of open-endedness/closure, focusing on specific characters/relationships ideas, images and features of language (AO2ii); • Use and evaluate different literary and linguistic approaches to texts with confidence. There may well be a good understanding of central concerns: political and educational change; personal, social and cultural and national identity; evolving Anglo-Irish relations and the changing roles of Gaelic and English. Band 1 responses are also likely to show sophisticated understanding of stylistic variety (AO3ii); • Show insightful appreciation of different levels of presentation: dramatic, symbolic and allegorical (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 aspects of open-endedness/closure, focusing on specific characters/relationships ideas, images and features of language (AO2ii); • Demonstrate sound ability to use and evaluate different literary and linguistic approaches to the text. There may well be secure understanding of political and educational change; personal, social and cultural and national identity; evolving Anglo-Irish relations and the changing roles of Gaelic and English. Band 3 responses are also likely to show some understanding of stylistic variety (AO3ii); • Show some appreciation of different levels of presentation: dramatic, symbolic and allegorical (AO4).
	19	
	18	

Generally sound		
4	17	<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>
	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 aspects of open-endedness/closure (AO2ii); • Demonstrate some limited awareness of personal, political and educational change and evolving Anglo-Irish relations. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); • Show some limited awareness of different levels of presentation (AO4).
	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	

U	<i>Answers which do not reach the standard defined for band 5</i> because they:	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • Do not offer an adequate attempt to answer the question or complete the task (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.

Tennessee Williams: *A Streetcar Named Desire*

Qn. No.	Max. marks	Examine the presentation of 'the city's squalid vitality' in <i>A Streetcar Named Desire</i> . In your answer you should refer closely to the linguistic detail and dramatic effects of at least two passages.
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 the linguistic and dramatic means by which Williams presents the New Orleans community (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 details of language, action and setting that characterise the New Orleans landscape and community. There may well be a good understanding of a range of presentational features - linguistic, poetic and dramatic (AO2ii); Use and evaluate different literary and linguistic approaches to texts with confidence, examining specific aspects of presentation with sophistication: the diversity of speech and utterance that reflects the cosmopolitan spirit of 'new America', in terms of culture, race and class: register - use of, slang, idiom and colloquialism to suggest informality/intimacy/familiarity; lexical choices; use of loan words, dialect; tone; accent; for example. There may well be a good understanding of concrete details of place and setting and the evocation of mood and atmosphere (AO3ii); Show insightful appreciation of different levels of presentation, both naturalistic and symbolic (use of music, colour, light, sound and place names for example) (AO4).
	29	
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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 details of language, action and setting that characterise the New Orleans landscape and community. There may well be a secure understanding of a range of presentational features - linguistic, poetic and dramatic (AO2ii); • Use and evaluate different literary and linguistic approaches to texts competently, in examining specific aspects of presentation: the diversity of speech and utterance that reflects the cosmopolitan spirit of 'new America'. There may well be a competent understanding of concrete details of place and setting and the evocation of mood and atmosphere (AO3ii); • Show a secure appreciation of different levels of presentation, both naturalistic and symbolic (use of music, colour, light, sound and place names for example) (AO4).
	19	
	18	

Generally sound		
4	17	<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>
	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 terminology accurately (AO1); • Make some limited use of selected passages in analysing the details of language and setting that characterise the presentation of the New Orleans community (AO2ii); • Use and evaluate different literary and linguistic approaches to texts at a basic level in examining aspects of presentation. There may be some limited understanding of concrete details of place and setting and the evocation of mood and atmosphere (AO3ii); • Demonstrate some limited awareness of different levels of presentation (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	

<i>Answers which do not reach the standard defined for band 5 because they:</i>		
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.

Tennessee Williams: *A Streetcar Named Desire*

Qn. No.	Max. marks	'The language used by Williams's characters is not intellectual; rather it appeals directly to the audience's feelings.' Referring closely to at least two passages, examine the language of <i>A Streetcar Named Desire</i> in the light of this comment.
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 the language used by Williams's 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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<i>Very good</i>		
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 details of language used by selected characters in specific contexts. There may well be a good understanding of a range of presentational features - expressive, poetic and dramatic (AO2ii); Use and evaluate different literary and linguistic approaches to texts with confidence, examining linguistic elements of presentation with sophistication: variety/effect of utterance; illocutionary and perlocutionary force; register; syntax; lexical choices; dialect; tone and accent for example (AO3ii); Show insightful appreciation of different levels of impact and effect on audience (AO4).
	29	
	28	
	27	
	26	
	25	
	24	

<i>Proficient</i>		
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 details of language used by selected characters in specific contexts. There may well be a secure understanding of a range of presentational features - expressive, poetic and dramatic (AO2ii); • Use and evaluate different literary and linguistic approaches with competence in examining aspects of presentation: variety/effect of utterance; illocutionary and perlocutionary force; register; syntax; lexical choices; dialect; tone and accent for example (AO3ii); • Show a secure appreciation of different levels of impact and effect on audience (AO4).
	19	
	18	

Generally sound		
4	17	<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>
	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 terminology accurately (AO1); • Make some limited use of selected passages in analysing details of language used by selected characters in specific contexts (AO2ii); • Use and evaluate different literary and linguistic approaches to texts at a basic level in examining aspects of presentation. There may be some limited understanding of variety/effect of utterance; illocutionary and perlocutionary force, for example (AO3ii); • Demonstrate some limited awareness of different levels of impact and effect on audience (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	

<i>Answers which do not reach the standard defined for band 5 because they:</i>		
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.

2719 Experience into Words

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 *Approved Specification*.

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 in the *Approved Specifications: Use of Technical Terms in Question Papers and Candidates' Answers*.

SECTION A

Question 1 (30 marks)	<p>Look again at Passage A, the poem by the American poet Edna St. Vincent Millay and Passage B, the transcription of the interview with the protestor.</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 non-fictional forms (AO2ii); evaluate the effects of construction and delivery of such texts showing how they shape interpretations such as the constructed form and vocabulary of the poem compared to the personal tone of the transcription (AO3ii); show an appreciation of how the different forms, contexts, style and vocabulary of the texts shape their meanings such as the use of the sonnet form and imagery of the first text compared with the spontaneous nature of the second (AO4).

Band	Marks	DESCRIPTOR
1		<i>Very good</i>
	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 and features of spontaneous speech) supported by the use of highly appropriate terminology and accurate expression [AO1]; A perceptive and informed appreciation and understanding of comparative linguistic (such as choices of vocabulary) 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 – or not - 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	
	27	
	26	
	25	
	24	

2	<i>Proficient</i>	
	23	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 3;</i>
	22	<ul style="list-style-type: none"> • <i>Begin to show evidence of achievement against the criteria for Band 1.</i>
	21	
3	<i>Competent</i>	
	20	<ul style="list-style-type: none"> • A clear understanding of and insights into the linguistic and literary features of the texts (such as the use of diction and form and features of spontaneous speech) and of the poem (such as its more formal and measured lexis) supported by the use of appropriate terminology and generally accurate expression [AO1];
	19	<ul style="list-style-type: none"> • 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];
	18	<ul style="list-style-type: none"> • 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 – or not – of these monologues in terms of theme and style) showing how these inform our interpretations [AO3ii]; • A clear understanding of the ways in which the contexts and linguistic and literary features of different monologue forms shape meaning and interpretation [AO4].
4	<i>Generally sound</i>	
	17	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 5i;</i>
	16	<ul style="list-style-type: none"> • <i>Begin to show evidence of achievement against the criteria for Band 3.</i>
	15	

5i	<i>Basic</i>	
	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 – or not – 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	<i>Limited</i>	
	11	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>
	10	
	9	

U	<i>Answers which do not reach the standard defined for Band 5 because they:</i>	
	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	

SECTION B

Question 2 (30 marks)	<p>Look again at Passage C, the passage from a local newspaper which describes how a photographer has developed a passion for importing and growing tropical trees in an unlikely area.</p> <p>Steve decides to expand his business and places an advertisement in a national newspaper supplement to promote it. In it he tries to persuade potential customers why they should purchase tropical trees.</p> <p>(a) Basing your answer closely on the material in the extract, write the text for the advertisement (between 120-150 words).</p> <p>(b) Write a commentary which compares the literary and linguistic features of the advertisement with those of the original text.</p>
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NOTES ON THE TASK:

Candidates should show (a) in writing the advertisement, use of appropriate language and written expression and (b) in their commentary, knowledge and insight about strategies adopted in their advertisement in comparison with the original article (AO1); they should show an appreciation of how different types of written texts are shaped by choices of lexis and constructions (AO4); consider how the author's different values and attitudes are created and conveyed in their 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	Very good	
	30	<ul style="list-style-type: none"> • Consistently accurate, structured, assured written expression which, in the advertisement, 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 which can lead to different meanings [AO4]; • A sophisticated consideration of the ways in which different features convey different values and attitudes in different forms of writing (for example, how different senses of audience include or exclude certain patterns of vocabulary or construction) [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	
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	24	

2		Proficient
	23	<ul style="list-style-type: none"> Fully meet the criteria for Band 3;
	22	<ul style="list-style-type: none"> Begin to show evidence of achievement against the criteria for Band 1.
	21	
3		Competent
	20	<ul style="list-style-type: none"> Clear, accurate written expression which, in the advertisement, 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];
	19	<ul style="list-style-type: none"> 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 original extract and the advertisement) which can lead to different meanings [AO4];
	18	<ul style="list-style-type: none"> A clear consideration of the ways in which different features (such as some awareness of persuasive features) convey different values and attitudes in writing (for example, how different senses of audience include or exclude certain patterns of vocabulary or construction) [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		Generally sound
	17	<ul style="list-style-type: none"> Fully meet the criteria for Band 5i;
	16	<ul style="list-style-type: none"> Begin to show evidence of achievement against the criteria for Band 3.
	15	

5i	Basic	
	14	<ul style="list-style-type: none"> On balance, reasonably effective written expression (though with occasional lapses) which, in the opening advertisement, 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];
	13	
	12	<ul style="list-style-type: none"> 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 different types of written texts aligned to different purposes) [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	<ul style="list-style-type: none"> Show occasional evidence of achievement against the criteria for Band 5i.
	9	

U	Answers which do not reach the standard defined for Band 5 because they:	
	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.

Grade Thresholds

Advanced GCE English Language & Literature 3829 / 7829
January 2008 Examination Series

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
2714	Raw	60	49	43	38	33	28	0
	UMS	90	72	63	54	45	36	0
2715	Raw	60	47	41	35	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	49	43	38	33	28	0
	UMS	90	72	63	54	45	36	0
2718	Raw	60	51	45	39	33	28	0
	UMS	90	72	63	54	45	36	0
2719	Raw	60	44	39	34	30	26	0
	UMS	120	96	84	72	60	48	0

Specification Aggregation Results

Overall threshold marks in UMS (ie 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	12.7	25.5	56.4	80.0	98.2	100	63
7829	25.0	40.0	75.0	95.0	100	100	21

For a description of how UMS marks are calculated see:

http://www.ocr.org.uk/learners/ums_results.html

Statistics are correct at the time of publication.

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