



# **GCE MARKING SCHEME**

## **ENGLISH LANGUAGE AND LITERATURE AS/Advanced**

**SUMMER 2014**

## **INTRODUCTION**

The marking schemes which follow were those used by WJEC for the Summer 2014 examination in GCE ENGLISH LANGUAGE AND LITERATURE. They were finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conferences were held shortly after the papers were taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conferences was to ensure that the marking schemes were interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conferences, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about these marking schemes.

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## LL1 – Summer 2014

### Unit-specific Guidance

In this Unit candidates are required to answer two questions, one from Section A and one from Section B. All questions carry **40** marks.

A total of **80 marks** is the maximum possible for this unit.

#### Relevant assessment objectives for LL1 as a whole:

- AO1** Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression;
- AO2** Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts;
- AO3** Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception.

The table below shows the weighting of the assessment objectives in each section:

LL1	%	AO1%	AO2%	AO3%
<b>SECTION A</b>	<b>30 (15)</b>	<b>12 (6)</b>	<b>6 (3)</b>	<b>12 (6)</b>
<b>SECTION B</b>	<b>30 (15)</b>	<b>12 (6)</b>	<b>6 (3)</b>	<b>12 (6)</b>
<b>TOTAL</b>	<b>60 (30)</b>	<b>24 (12)</b>	<b>12 (6)</b>	<b>24 (12)</b>

**SECTION A: Poetry pre-1900 and unseen text**

**(40 marks)**

**The ratio of the three AOs for Section A in terms of weighting is:**

<b>AO1: 2;</b>	<b>AO2: 1;</b>	<b>AO3: 2.</b>
<b>(16 marks)</b>	<b>(8 marks)</b>	<b>(16 marks)</b>

**Notes**

We may expect candidates to select some of the following approaches to the question. It is also possible that candidates may select entirely different approaches. Candidates are required to consider the attitudes conveyed by literary and linguistic approaches, not just to note the features. They are asked for their views: look for intelligent and interesting discussion, but be tolerant, and credit any valid points that emerge from their analysis of the actual language.

## Q.1 Text A and Text B

### Possible Approaches

**Overview:** The texts are connected by the ways in which man, through experimentation and science, interferes with nature. 'The Mower Against Gardens' is from a sequence of four poems narrated by the character Damon the Mower. This poem praises nature's proper mixture of 'wild and fragrant innocence' and attacks the sophistication of human invention. The poem suggests that man has missed the point of pure nature and lusts instead after the exotic. At the end of the poem, the Mower laments the fields which 'do lie forgot' whilst men tend to their gardens; it is in the fields and meadows of unblemished nature that the 'gods themselves with us do dwell.' In contrast, 'Put your feet up in an English GM garden' details several scientific advances that 'take the hard work out of horticulture.' In contrast to the poem, the article places focus, through quotations from Dr Phil Gates, a plant biologist, on the benefits of the genetic manipulation of plants.

- Form and structure - Text A: One stanza of forty lines, heroic couplets 'square' and 'air', alternating pentameter and tetrameter, mostly end-stopped lines with enjambment on lines 5/6, 25/26, 33/34, caesura 'Luxurious man, to...', volta line 19 'And yet', third person perspective; Text B: nine short paragraphs, longest paragraphs concentrate on the debate due to take place at the Royal Horticultural Society in London, headline plays on the familiar collocation of 'an English country garden', substituting pre-modifier 'country' for abbreviation 'GM', third person used throughout with second person address in the headline 'your feet' and first person in quotations from Dr. Phil Gates.
- Grammar - Text A: mainly complex sentence types, creating an elaborate, heavily modified style, declarative sentence mood offers Damon's biased point of view regarding nature, foregrounding of pre-modified noun phrase 'Luxurious man' creates tone of condemnation, opens in past tense describing the deeds man has already committed but moves to present tense to suggest on-going disregard for nature; Text B: compound sentences outline Dr Gates' pejorative opinions on mowing "Mowing the lawn is an incredible, pointless activity – and it's extremely wasteful.", declarative sentence mood, imperative sentence mood in headline 'Put your feet up', foregrounding of pre-modified noun phrase 'The perfect garden' to introduce central argument that gardening is time-consuming, future tense used to outline future developments in science and technology, foregrounded conjunction 'But that could be about to change' shapes article's argument.
- Lexis – Text A: The meddling gardener is referred to using third person singular pronouns 'he' and 'him' and determiner 'his', third person plural pronouns 'they' and 'them' refer to the rest of humankind who have been encouraged to long for exotic hybrids rather than enjoy nature, abstract noun 'vice' and verbs 'seduce', 'taint' suggest degradation or cheapening of nature, proper noun 'Marvel of Peru' for the exotic species and 'Seraglio' meaning harem, oxymoron 'wild the tame' suggesting an unnatural coupling; Text B: syndetic pair of abstract nouns 'calm and tranquility', syndetic list of present participles 'watering, mowing, edging and weeding', abstract noun 'benefits' juxtaposed throughout article with lexical set of abstract nouns that outline the pitfalls of gardening 'chore', 'rows', 'pollution', 'agony'.

- Imagery – Text A: symbolism of a Garden of Eden that has been over-cultivated and interfered with by man ‘adulterate fruit’ an allusion to the forbidden fruit in the Garden, personification ‘the flowers themselves were taught to paint’, imagery of female vanity ‘perfume’, ‘paint’, ‘complexion’, ‘cheek’, sexual imagery showing that man has seduced and interfered with nature’s innocence; Text B: hyperbole ‘back-breaking’, imagery of conflict in GM debate ‘furore’, ‘debate’, collocation changed with pun ‘an English GM garden’, metaphor ‘GM makeover’.
- Phonology and orthography – Text A: fricative alliteration ‘from the fields the flowers’ and ‘fields...forgot’ creates a wistful tone of regret of what has been lost, plosive alliteration ‘plain and pure’ expresses anger at what has been overlooked by man; Text B: alliteration ‘hard work out of horticulture’, plosive alliteration ‘bloom’ and ‘banished’ to highlight positives of ‘GM makeover’.

## Q.2 Text C and Text D

### Possible Approaches

**Overview:** The texts are connected by the theme of death. Both texts discuss the moment of death and describe it in some detail. The speaker of Dickinson’s poem describes her own deathbed scene, surrounded by loved ones who look on and wait for the moment of passing. Death is viewed as a journey, ‘the last onset’ before meeting ‘the king’. The enormous significance of the speaker’s death is contrasted by the essentially mundane appearance of a fly that distracts the speaker. Several readings are possible here: the fly stops the speaker from seeing ‘the light’ as they die and so might be seen as a metaphor for a version of Beelzebub (the Lord of the Flies) coming between the dying and God / heaven; the fly is a symbol of on-going life (characterised by its ‘buzz’) and Dickinson is deliberately juxtaposing its sound with the silence of death to evoke the circle of life. By way of comparison, the extract from the novel describes the death of Almásy, the English patient, who, like Dickinson, feels a ‘presence in the room.’ The extract uses a lot of sensorial imagery to describe the moments before death; the English patient’s bedroom is lit by a ‘wavering’ candle which casts ambiguous shadows on the walls and the narrator describes a ‘presence’ and ‘figure’ in the room with him. Like Dickinson’s poem, the extract ends with a moment of stillness and silence.

- Form and structure - Text C: Four quatrains, taking its form from the common hymn books of Dickinson’s childhood, rhythm 8, 6, 8, 6 and some use of half rhyme, ‘room’ / ‘storm’, personal account in the first person, ‘I...’, caesura ‘and then it was...’ (line 11) as the fly interrupts the deathbed scene, so it interrupts the line, and third stanza, of the poem, enjambment (lines 12-13); Text D: five paragraphs of continuous prose with the last paragraph consisting of two sentences, third person omniscient narrator ‘He’, ‘his’.
- Grammar - Text C: Declarative mood, opening complex sentence, line 1 where main clause misleads reader, ‘I heard a fly buzz’, and subordinate clause shocks reader, ‘when I died’, past tense, ‘I heard’, has implications for the speaker (who has died but is narrating poem), parallel syntax lists what the speaker has done to prepare for death, ‘I willed my keepsakes, signed away...’; Text D: Largely declarative descriptions ‘The villa drifts in darkness’, parallel syntax of minor sentences ‘A poplar. A man with plumes. A swimming figure’, present tense adds immediacy ‘he feels’, ‘he sees’, final simple sentence describes the static moment of death ‘Nothing else moves in the room.’

- Lexis – Text C: Lexical sets of death, ‘died’, ‘last onset’, ‘willed’, ‘failed’, first person singular pronouns, ‘I’, ‘me’, pre-modified noun phrase describes the fly, ‘blue, uncertain stumbling buzz’, syndetic pair ‘the light and me’, adverb ‘then’ lends the poem (and the moment of the speaker’s death) some immediacy, ‘And then’, ‘and then’, abstract nouns ‘stillness’, ‘heaves’, ‘breaths’, repetition of verb ‘to see’ as sight fails in the last line; Text D: Lexical set of senses with verbs ‘sees’, ‘feels’, ‘touches’ and noun ‘smell’, repeated abstract noun ‘darkness’ and verb ‘drifts’, adverbial of time tracks the reader’s passage through the night ‘Around three a.m.’, pre-modified noun phrases ‘the old wavering yellow light’, ‘a presence in the room’, ‘a figure at the foot of his bed’, noun ‘candle’ juxtaposes abstract nouns ‘light’ with ‘darkness’.
- Imagery – Text C: Simile ‘the stillness in the room was like the stillness in the air between the heaves of storm’, religious imagery ‘the king’, metaphor for sight ‘the windows failed’, juxtaposition of stillness and storm, oxymoron ‘last onset’, metonym, the people surrounding the speaker on her deathbed are described through body parts, ‘the eyes around’, ‘breaths were gathering’; Text D: Symbolism of the ‘wavering candle light’, personification of the candle ‘still alive’.
- Phonology and orthography – Text C: Assonance ‘between the heavens’, onomatopoeia ‘buzz’, sibilance ‘stillness’, ‘storm’; Text D: Alliteration ‘drifts in darkness’, sibilance ‘silence’, ‘shadow’, onomatopoeia ‘mutters’.

## SECTION B: Prose

(40 marks)

The ratio of the three AOs for Section B in terms of weighting is:

AO1: 2; (16 marks)	AO2: 1; (8 marks)	AO3: 2. (16 marks)
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### Notes

We may expect candidates to select some of the following approaches to the question. It is also possible that candidates may select entirely different approaches. Candidates are required to consider the attitudes conveyed by literary and linguistic approaches, not just to note the features. They are asked for their views: look for intelligent and interesting discussion, but be tolerant, and credit any valid points that emerge from their analysis of the actual language.

### *Stuart: A Life Backwards and Once in a House on Fire*

**Q.3 Overview:** This extract is taken from chapter 7 where we are introduced to the Lion Yard Car Park where Stuart slept rough on Level D. Masters describes the hostile and dangerous setting of the car park in some detail, taking the reader on a journey down into its subterranean levels until eventually, later in the chapter, we find Stuart on Level D. From its alarming public notices, its incongruous plaque commemorating its opening by the Mayor, drug-induced graffiti, to the courting couples in cars hidden in the lower levels of the car park, Masters presents the car park as a place that only the alienated and abject, like Stuart, could take residence in.

- Pre and post modified noun phrase 'Grey drops of chewing gum'
- Imperative sentence mood used in car park signs 'Get into your car...', 'Stop being such an uncertain quantity.', 'PLEASE BE AWARE.'
- Aside in parentheses '(which have gout)'
- Simple sentence 'The lift is boarded up'
- Dynamic verbs 'leant', 'plunged'
- Syndetic pair of nouns 'dust and disinfectant'
- Second person address 'If you peer hard...'
- Parallel syntax 'Couples kissing passionately in the front seats, couples in the back seats, couples shouting.'
- Simile 'like an exposed vein of a leaf'
- Declarative mood to conclude 'This is where the homeless sleep.'

### Connections

Wider comments on a sense of place may explore several locations in the core text related to both Stuart and Masters. Rich juxtaposition may be found in the contrast between Stuart's chaotic, disorganised and, on occasion, ransacked flat and Masters' own home, filled with books and academic notes. Stuart goes through alternative homes in a number of different places, such as Laurel Lane and the house in which he squats as a teenager. Descriptions of the prisons that Stuart attends are rich for analysis in the creation of a sense of place, as are the range of public buildings that Stuart comes into contact with, such as courtrooms, outside the Home Office, the care home, the Roger Ascham school or a number of hospitals. In the partner text, Andrea moves between places which for her represent danger and fear, such as the homes her mother shares with Peter and, later, Terry, and those which represent a means of escape, such as Aunt Penny's luxurious home in Canada or the homes of her friends. Additionally, students may consider the school building itself and its classrooms as a source of comfort for Andrea.

**Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the question. Refer to the assessment grid and reward all valid points.**



**Q.4 Overview:** In this extract, taken from Chapter 23 towards the end of the core text, Masters and Stuart have just discussed the title for Masters' book and this has caused them both some amusement. Here we see the ways in which Masters' relationship with Stuart has evolved and deepened as they share a joke about Stuart's life and Stuart feels comfortable enough to ask Masters for a lift and to borrow some money. There is none of the inequality which readers might expect between the pair and instead their relationship is based on a sense of mutual reciprocity and light-hearted humour. Crucially, Masters is able to make fun of Stuart without offending him, and knows how far to push the joke before stopping. We see a softer side to Masters in this extract as he tells the reader that he would drive Stuart 'to Edinburgh if he asked.'

- Pre-modified noun phrase 'a good, dirty laugh'
- Parenthetical asides '(an unusual thing for him to do in my room)'
- Dialogue
- Italicised proper nouns as potential book titles 'Knives I have Known', 'The Ten Best Solitary Confinement Cells of Great Britain'
- Parallel syntax 'You borrow money off me when you need it. I borrow money off you when I need it.'
- Rhetorical interrogative 'What's the fuss about?'
- Minor sentences 'Thanks. Appreciated.'
- Lexical set of nouns 'cigarette papers', 'tobacco', 'beer can'
- Masters' first person narrative with first person singular pronouns 'I', 'me'
- Proper noun 'Edinburgh' revealing extent of Masters' care for Stuart

### Connections

Wider comments on the presentation of supportive relationships in the core text will no doubt focus on Masters' friendship with Stuart and the many experiences that the two share, such as the campaigning for Ruth and John, the Home Office protest, and the weekend in the country house. Despite their obvious differences, and numerous occasions where Masters despairs at Stuart's behaviour, students may outline the fact that they both learn from each other and often Stuart teaches Masters about different aspects of life and the human condition. Other positive relationships that may be considered are the workers who help Stuart find his flat, Linda and Derek, Stuart's relationship with his mum Judith and step-father Paul Shorter or the number of street friends who he meets and who attend his funeral at the end of the book. In the partner text, students may focus on Andrea's relationship with her sisters Laurie and Sarah and the support network that they form in the face of domestic abuse at home. Useful comments might also be made on Andrea's friendship with Tamsyn.

**Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the question. Refer to the assessment grid and reward all valid points.**

## ***Cold Comfort Farm and Sons and Lovers***

**Q.5 Overview:** This extract is taken from chapter 10, roughly in the middle of the novel when Flora is beginning to see some of the results of her interference with the Starkadder family. In this exchange with Adam, Flora presents him with a 'little mop' to replace his thorn twig, to help him clean the dishes. Described in minute detail by Gibbons, Adam cautiously inspects it before proudly claiming it as his own, "My little mop!" He is so taken by this present that he declares it as being too pretty to clean dishes with and decides that he will hang it up above the washing bowl rather than using it to clean, much to Flora's consternation and, no doubt, the reader's amusement.

- Juxtaposition of noun phrases 'a little mop' and 'thorn twig'
- Interrogative sentence mood 'isn't it a nice little one?'
- Adverb revealing Adam's hesitancy to take the mop 'gradually'
- Lexical set of adjectives to describe the mop 'plain', 'white', 'soft', 'distinct', 'comely', 'fine'
- Simile 'like sightless Atlantic pools before the flurry of the storm breath.'
- Repetition of possessive pronoun 'mine' and first person possessive determiner with exclamatory tone 'My little mop!'
- Adam's colloquial verb 'cletter'
- Dynamic verbs 'thrust', 'withdrew'
- Adverb 'carefully'
- Declarative sentence mood 'Flora was justifiably irritated...'

### **Connections**

Wider comments on the presentation of domestic life in the core text may centre on rural life in the 1930s and the bleak and mundane existence of the Starkadders at the farm. When Flora arrives at the farm, she is initially taken-aback at the basic and sparse surroundings of the Starkadders' home, with burnt porridge for breakfast and Adam 'clettering' the dishes with his twig – a stark contrast to the comforts and luxuries she was used to with Mrs Smiling. Students may consider the characters of Adam and Mrs Beetle and in particular the way in which so much of domestic life revolves around the needs and wants of Aunt Ada. They might also track the changes to domestic life engendered by Flora's manipulation of her relatives, as revealed in the transformation of the farm and its rooms for Elfine and Dick Hawk-Monitor's wedding at the end of the novel. In the partner text it is the domestic life of the Morels that is probably the most natural point of comparison, but candidates may consider the differences between the Morel's home and Miriam's, the domestic tasks which Paul takes on and relishes, such as baking, connections between domestic life and social class and the way in which sharing domestic tasks together enforces a sense of closeness between Paul and Miriam.

**Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the question. Refer to the assessment grid and reward all valid points.**

**Q.6 Overview:** This extract is taken from chapter 14; Flora's transformation of Elfine has taken place and they, along with Seth and Claud, attend the ball in honour of Richard Hawk-Monitor's twenty-first birthday at The Assembly Rooms at Godmere. The made-over Elfine, possessing 'simple beauty', descends the stairs in the ballroom to the hushed silence of party on-lookers and the delight of Dick, who spends the night dancing with her. Flora observes the 'adoration' and 'gratitude' of Dick towards his dancing-partner and feels confident that her plan has worked and that he was in love with Elfine.

- Pre-modified noun phrase with onomatopoeia 'a startled hush'
- Simple declarative 'Here was beauty.'
- Hyperbolic similes 'pure and undeniable as that of young Venus', 'like the descent of a sunlit cloud down the breast of a mountain'
- Sibilance 'snowy silver folds of her simple dress'
- Syndetic pair of sibilant adjectives 'smug and satisfied'
- Abstract nouns 'adoration', 'gratitude', 'wonder'
- Richard's passion revealed through adverbs 'deeply', 'preciously'

### **Connections**

Wider comments on Gibbons' presentation of romantic attraction are likely to focus on the numerous attractions felt between characters in the core text, and the ways in which Flora manipulates and controls these. Comic attractions, such as that between Urk and Meriam Beetle, might be explored and juxtaposed with the darker attraction of Judith to her son Seth. Judith's feelings of jealousy of the other women in Seth's life might be compared to Mrs Morel's concerns for the attractions of her sons which take their attention away from her. Mr Mybug's over-stimulated attraction towards Flora is fruitful for analysis as is the love which she finds with Charles at the end of the novel. In *Sons and Lovers*, Paul's attraction to Miriam and Clara will be a central focus.

**Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the question. Refer to the assessment grid and reward all valid points.**

## ***In Cold Blood and True History of the Kelly Gang***

**Q.7 Overview:** In this extract, Capote presents Perry's account of the night that the Clutters were killed in their home. This account forms part of an informal interview between Perry and Alvin Dewey, with Duntz present, as the three men drive in a car to the Garden City county jail. In this extract, Perry reveals several details about the murders, including the fact that he first stabbed and then shot Herb Clutter, before the men took aim at Kenyon, Nancy and lastly Bonnie. In this fast paced and frantic account of the murders, Capote intersperses Perry's graphic details with Dewey and Duntz's stunned silence.

- Tripling of minor sentences 'Silver dollar.' 'The shame.' 'Disgust.'
- Simile in declarative 'Like someone drowning.'
- Dynamic verb with prepositional phrase 'Screaming under water.'
- Simple sentences to quicken pace and develop tension 'Dick panicked.'
- Pre and post modified noun phrase 'the whispery rush of Smith's soft voice'
- Parallel syntax 'Nancy's room, Nancy listening to boots on hardwood stairs', 'Nancy's eyes, Nancy watching the flashlight's shine seek the target.'
- Exclamatory tone 'No! No! No! No!'
- Simile 'Dick panting like wolves were after him'
- Final declarative with foregrounded adverbial 'For ten miles and more, the three men ride without speaking.'

### **Connections**

Wider comments on the presentation of suffering will probably explore Perry's childhood experiences with an alcoholic mother and a father who was always on the move. Perry's experiences with the nuns 'the black widows' also clearly reveal the way in which he suffered as a child, and continues to suffer through nightmares. Comments might explore the suffering experienced by the Clutter family at this seemingly-motiveless attack, as well as the way in which Holcomb as a community suffers in the aftermath, illustrated through characters like Susan Kidwell and Bobby Rupp. In the partner text, sympathy is created for Ned as a result of the poverty and prejudice he suffers as a young man, and comments might explore the contextual background of the treatment of the Victorian Irish in Australia at this time. Comments might explore the ways in which this suffering led to his later behaviour as an outlaw.

**Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the question. Refer to the assessment grid and reward all valid points.**

**Q.8 Overview:** In this extract taken from Part 4, 'The Corner', Capote describes Perry's experiences whilst in prison under the supervision of Josie Meier. As the months pass, Perry befriends a squirrel who he names Red, feeds and teaches tricks to. He finds different ways of passing time whilst imprisoned, such as carrying out a personal hygiene routine and keeping his cell tidy. Capote reveals that Perry spends much of his time at a table, drawing and keeping diary notes of 'day-to-day occurrences.'

- Dynamic verbs 'tempting', 'lured'
- Noun phrase 'his friend's captivity'
- Parallel syntax 'to play... to beg, to perch...'
- Noun phrase to describe Perry 'the prisoner'
- Foregrounded conjunction 'But he found things to do...'
- Lexical set related to vanity and personal hygiene: nouns 'emery board', 'teeth' and verbs 'comb', 'brush', 'buff'
- Imperative sentence mood 'Look!'
- Polysyndetic list 'and the face of Jesus, and the faces and torsos of imaginary women...'
- First person narrative with first person subject pronouns in diary entry '*I declined*'

### Connections

Wider comments on the presentation of imprisonment in the core text will probably focus on the imprisonment of Dick and Perry as they await their trial and subsequent hanging. Comments may consider the different ways in which Dick and Perry deal with their imprisonment and the affect that it has on their families, in particular Mr and Mrs Hickock. Comments might also explore the way in which the Clutters become prisoners in their own home on the night of their murders. In the partner text, candidates will no doubt explore Ned's experiences in prisons, both as a prisoner himself but also as a visitor, in such evocative scenes as when he and Ellen take cake to the prison but are left to push the muddy cake in its muslin under the prison door.

**Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the question. Refer to the assessment grid and reward all valid points.**

## **Watching the Fire-Eater and The Lost Continent**

**Q.9 Overview:** In this extract, taken from the essay 'Taking It' in the collection, Minhinnick describes taking a class of adults for a morning's creative writing course on a Welsh housing estate. The class, which he calls 'the experiment', consists of thirteen people, twelve of whom were women, who end up using the class time to make 'bitter, yet comic' descriptions of life on the estate. Minhinnick evokes a bleak and depressing picture through his descriptions of social deprivation, from children to mothers. Going on expeditions around the estate, he witnesses first hand the difficulties and hardships that these women face in their living conditions and environment.

- Proper nouns which jar with surroundings 'English literature', 'Romantics'
- Noun phrase 'the experiment'
- Syndetic pair of abstract nouns 'violence and feuding'
- Syndetic list of nouns 'washing, tranquillizer addiction and TV'
- Rhetorical interrogative 'And the men?'
- First person narrative with singular pronouns, 'I arrived' and plural 'We would see...'
- Lexical set of nouns to describe poor living conditions 'syringes', 'excrement', 'glue-bags', 'graffiti'
- Litotes in noun phrase 'another small difficulty'
- Simile 'like a Cardiff street after an International'

### **Connections**

Wider comments on the presentation of women in Minhinnick will have a range of material to draw from. As an outsider and observer, Minhinnick describes his experiences and the people he meets with a sense of detachment and this is certainly true of the way he presents women. In 'Rio De Journal', the Brazilian women, in their bikinis and sunglasses, populate Copacabana; he meets a 'beautiful' young girl in his host family who shares domestic tasks with her mother and attends to 'cooking, laundering, tending their hillside gardens'. In 'Taking It' and 'A Class of Our Own', women are his students; such as Karen, disenfranchised and on tablets for her manic-depression, she entertains the class with tales of working in a factory, making sex-aids; or the range of women described in the extract who have to 'take it', and accept their poor living conditions and boredom. In the partner text, women are waitresses and cashiers, they work in the service industry, and are described with a sense of cynicism and emphasis on superficiality that often characterises Bryson's lonely journey through the country of his birth. Mountains and valleys remind him of sex and the female body he misses at home. Elsewhere, memories of his mother might prove fruitful for analysis.

**Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the question. Refer to the assessment grid and reward all valid points.**

**Q.10 Overview:** In this extract, taken from the beginning of the chapter entitled 'Cat's Eyes', Minhinnick describes the 'scenario' of having some free time one Saturday afternoon whilst staying in the English countryside, visiting his in-laws. Surprised to find himself unoccupied, and whilst his wife and child are out, he is struck by the strangeness of having nothing in particular to do. Feeling uncomfortable and not at home in his in-laws' house, he wanders into town, puzzled by a freedom which feels strange to him.

- Premodified noun phrases in apposition 'leisure time', 'that scary phenomenon'
- Third person to describe his own experience that afternoon with a sense of detachment 'There is a man...'
- Polysyndetic list 'to flick through bookshelves, or racks of clothes, or rooms filled with antique junk, or even for a crafty drink.'
- Minor interrogative with foregrounded conjunction 'And the man?'
- Swimming metaphors 'pushed out at the deep end' and later 'starts to float'
- Asyndetic list of noun phrases to describe his in-laws' alienating house 'empty front room, the framed photographs, the perfect garden, the inscrutable kitchen, the bedroom...'
- Parallel syntax 'no appointments to meet, no meals to make or attend, no people to speak to or be spoken to by...'
- Lexical set of verbs 'curious', 'puzzled', 'drift'
- Premodified noun phrase 'this foreign country'
- Abstract nouns 'freedom', 'luxury', 'redundancy'

### Connections

Wider comments on the presentation of people at leisure may focus in both texts on the pursuits and activities that Minhinnick and Bryson experience during their time as tourists and whilst travelling. In 'Rio de Journal', his experience as an outsider enables Minhinnick to comment on the commonality of leisure time: in Brazil, as in Wales, television is a common denominator and he remarks that even the poorest families have a television with the same, generic American programmes playing on. Sport is also a key leisure pastime in 'Watching the fire-eater', from watching a soccer-game on a beach in Brazil to musing on his dislike of rugby in 'Our back pages' where he comments on the 'tyranny of organised games'. The world of adult education in essays such as 'Taking It' and 'In a class of our own' fills the leisure time of his students who often have hard lives. In the partner text, Bryson is less condemnatory of the leisure pursuits of the individuals he meets, as he often finds himself in the same position as them: having to fill time between sleep and driving from one place to another. Food and drink in fast-food restaurants and bars are important leisure activities for Bryson and he often dines on his own. He also visits a range of eccentric and eclectic tourist attractions, such as museums, bowling-alleys and casinos, which often serve to illustrate the poor quality of leisure activities on offer in America.

**Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the question. Refer to the assessment grid and reward all valid points.**

## ***The Time Traveler's Wife and The Time Machine***

**Q.11 Overview:** In this extract from the chapter entitled 'A Very Small Shoe', Clare outlines her intense thoughts and feelings about having a baby; she describes the baby she sees in her dreams and outlines the strong biological urge she feels to give birth. With some poignancy she comments that she wants 'someone to love who would stay', unlike Henry who is often 'gone'; the baby is her insurance policy. Niffenegger addresses Clare's deep and almost obsessive biological desire to have a baby, which is an important part of the novel, Clare's developing personality and her relationship with Henry.

- Declaratives in first person narrative '...I was afraid that...'
- Metaphor 'drunk with the notion of a baby'
- Polysyndetic list outlines the baby she dreams of 'black hair and those intense eyes and maybe very pale like men and smelled like milk and talcum powder'
- Lexical set of nouns related to babies' smell 'milk', 'talcum powder', 'skin'
- Simple declarative 'I would dream about babies'
- Pre and post-modified noun phrase 'a small cooing sort of baby'
- Symbolism of Clare's dreams 'I would climb a tree and find a very small shoe in a nest...'
- Listing of noun phrases describe the babies she sees 'a sneezing red-haired girl...', 'a tiny staring Chinese boy...', 'a sleeping almost bald baby...'
- Dynamic verbs 'spring up and run'
- Juxtaposed adjectives 'empty', 'full'

### **Connections**

Wider comments on the presentation of loss elsewhere in the novel are likely to examine Clare's literal loss of Henry as he moves in time but also the implications that this has on her ability to stay pregnant; her loss of babies in her miscarriages which deeply affects both her and Henry. Loss might also be considered in the grief that Henry and his father feel after the mother's death, a loss which leads to both heavily drinking and suffering greatly. In the partner text, the time traveller has to face the loss of his machine when it is stolen, meaning that he is, like Henry, trapped. The Eloi lose their freedom to roam at night as they live in fear of the Morlocks. The time traveller also experiences the loss of Weena, which leaves him 'terribly lonely'.

**Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the question. Refer to the assessment grid and reward all valid points.**



**Q.12 Overview:** This extract is taken from the chapter entitled 'What Goes Around Comes Around', when Henry, aged 43, visits Ingrid on the day in 1994 that she is to commit suicide. The Ingrid he meets is a gaunt and tired figure. Ironically, Ingrid and Henry now share their experience of pain; for Ingrid, it is emotional pain caused by the way she feels she has been treated by Henry, and for Henry it is the physical pain of his leg stumps. Henry is alarmed by the discovery of the date and tries to make amends to Ingrid, telling her that she should be nice to herself and that he doesn't want her to die. After this extract, although the reader was expecting it, Ingrid's suicide comes as a shock as she pulls the trigger of a gun on herself.

- Metaphorical noun phrase 'incandescent blond angel of cool'
- Syndetic pair of adjectives 'devastating and untouchable'
- Metaphorical noun 'armor'
- Juxtaposed lexical set of abstract nouns, 'wealth, beauty and ennui', and polysyndetic list of adjectives 'gaunt and hard and tired' to reveal the difference in Ingrid
- Awkward dialogue
- Simple declarative and communication "“You look like shit”, “I’m in a lot of pain”, “That’s funny. So am I.”"
- First person narrative voice with first person subject pronouns 'I see that Ingrid...'
- Proper noun 'Ultram' and lexical set of nouns of drugs 'opiates', 'pills'
- Repeated rhetorical interrogatives 'Can I stop her? What if I call someone?', 'What can I tell her without spooking her?'
- Paralinguistics 'I drag my eyes back to her', 'Ingrid shakes her head.'

### Connections

Wider comments on Niffenegger's and Wells' presentation of male/female relationships in their novels will no doubt focus for the main part on the central male female relationships of the two books: Henry and Clare and the time traveller and Weena. In the core text, analysis will explore the complex nature of Henry and Clare's relationship as, despite Henry's time travelling and the difficulties faced by both of them due to his condition, it remains a source of constancy in both their lives. Comments may consider the compromises that Clare has to make and the life she has to come to terms with if their relationship is going to work. Amongst the range of other male female relationships to consider are Henry's relationship with Ingrid and Clare's relationship with Gomez. In the partner text, the time traveller's relationship with Weena would be a suitable counterpoint to the relationships in the core text and comments will consider the time traveller's paternal care for his young companion.

**Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the question. Refer to the assessment grid and reward all valid points.**

## **A River Sutra and Short Cuts**

**Q.13 Overview:** In this extract taken from near the beginning of 'The Musician's Story', the musician's daughter describes the first music lesson given to her by her father. A musical genius and an unforgiving teacher, her father instructs her to listen to the birds singing before she even touches an instrument. She longs to please him but gets frustrated by his attempts to get her to appreciate and listen to the sounds of nature before formally playing music. She does not realise, however, that he is attempting to teach her the seven notes of the scale and therefore make her a better musician.

- Repeated verb 'permitted'
- Asyndetic listing of notes 'sa, re, ga, ma, pa dha, ni'
- Foregrounded adverb 'Instead...'
- Imperative sentence mood 'Listen...'
- Metaphor 'waterfall of sound'
- Repeated interrogatives 'Hear? How that song ended on a single note when the bird settled into the tree?'
- Abstract noun 'enthusiasm'
- Pre-modified noun phrases 'a feeding deer', 'a king cobra', 'the peacocks cry'
- First person narrative in declaratives 'I did not realise...'

### **Connections**

Wider comments on the presentation of learning and teaching elsewhere in the core text may explore the extent to which people learn spiritual enlightenment through their, often hard, experiences such as the naga baba or the Jain monk. Other types of learning and teaching may focus on Master Mohan and his young pupil Imrat in 'The Teacher's Story' where the close relationship between the teacher and his student provides Master Mohan with a source of comfort away from his demanding and bullying wife. In 'A River Sutra', learning and teaching often result in great spiritual rewards, though in the case of Master Mohan and Imrat, their tragic ending reveals the brutalities of life and human actions. In the partner text, comments might explore the character of Ralph in 'Will you please be quiet, please?' who, under the influence of a persuasive teacher, decides on teaching as a career 'almost overnight'. After his wife's disclosure of an indiscretion in her past, Ralph tries to teach her a lesson but finally finds personal change and development in his reconciliation with her.

**Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the question. Refer to the assessment grid and reward all valid points.**

**Q.14 Overview:** In this extract taken from the beginning of chapter eight, as part of the continuing executive's story, the bureaucrat ponders what he has read in the diary of Nitin Bose and is troubled and exhausted by his inability to comprehend it. He sits on the terrace, facing the Narmada, and wonders what the ascetics think about as they sit by the river. As Dawn approaches, he sees the Narmada appear and uses a number of comparisons to describe her as a woman. Clearly, he has been affected by Nitin Bose's story and struggles to understand the power of the woman, Rima, who enchanted him and the power of the river to cure him. The rich imagery of the river as female Goddess is key here and links the two experiences of the bureaucrat: the reading of Nitin Bose's story of seduction and the sight of the river and its sensual powers.

- Alliteration of abstract nouns 'darkness', 'dawn'
- Stative verbs 'stilled', 'wondering', 'watched'
- Personification of the Narmada river as female with reflexive pronoun 'herself' and third person pronoun 'her'
- Rhetorical interrogative as the bureaucrat ponders the river and the ascetics 'Did they brood...or did they imagine...'
- Lexical set of sexuality with verb 'arousing' and abstract nouns 'lust' and 'infatuation'
- Similes as the river comes into view 'as if the river were a woman adorning herself with jewels', 'like a woman indolently stretching her limbs...'
- Preposition 'Below' reminds reader of bureaucrat's elevated position above the river, looking down
- Symbolism of colours 'redden', 'rose', 'vermilion'
- Premodified noun phrase 'poor Nitin Bose'
- Parallel syntax of present participles 'piercing him...parching him... rendering him...'
- Metaphor 'a fiery ball of light'
- Simple declarative 'The bright light hurt my eyes.'

### Connections

Wider comments on the use of symbolism and imagery elsewhere in the core text may draw on a wide range of material. The main focus may well be the river Goddess Narmada as a symbol of love which unites all of the stories in the collection; comments may explore the river as a key mythological symbol in Indian culture and one which entrances the bureaucrat countless times throughout his narrative. Other comments might draw on the rich religious and spiritual imagery woven throughout the narrative, the symbolism of music as a uniting and destructive force in both 'The Teacher's Story' and 'The Musician's Story', or even the guest house itself as the central symbol and site for storytelling. In the partner text, an interesting point of comparison might be the pervasive symbolism of the river and the girl's corpse in 'So much water so close to home'. Other comments might draw on the imagery of baking and cake in 'A Small Good Thing', the imagery of the clothing that Bill tries on in 'Neighbours', or the dog in 'Jerry and Molly and Sam'.

**Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the question. Refer to the assessment grid and reward all valid points.**

## AS ENGLISH LANGUAGE & LITERATURE      LL1 Sections A and B Assessment Grid

Band	Marks	<b>AO1</b> <b>Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression.</b>  <b>Weighting: 16 marks</b>	<b>AO2</b> <b>Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts.</b>  <b>Weighting: 8 marks</b>	<b>AO3</b> <b>Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception.</b>  <b>Weighting: 16 marks</b>
1	0-10	Limited evidence of integrated study. Minimal application of concepts and approaches. Written expression often has lapses in accuracy and clarity. Basic terminology often misunderstood and misapplied, and poor structure to response.	Limited awareness of how some of the most obvious choices in form, structure and vocabulary create basic meaning in texts, though stronger towards the top of the band.	Describes wider context(s) in which texts are produced. Limited sense of genre, purpose and audience. Limited evidence of understanding relationships between texts, particularly towards the bottom of the band.
2	11-20	Some basic evidence of integrated study. Beginning to apply key concepts and approaches. Some use of key terminology, but sketchy or descriptive at the bottom of the band. Generally accurate expression, but with lapses, particularly towards bottom of band. Straightforward vocabulary and sentence structure. Attempts to organise response, particularly towards top of band.	Some awareness of some key language features. Analysis mainly at word level, tending to be descriptive towards bottom of band. Engages with basic meaning of texts on a straightforward level, more focused towards top of band.	Reasonable observations of some key contextual factors. Selection and discussion of some of the more obvious and relevant points of comparison and contrast. Attempts to use integrated approaches, more successfully towards top of band.
3	21-30	Clear evidence of integrated study, more marked towards top of band. Sound use of appropriate terminology. Relevant and purposeful application of some relevant key concepts and approaches. Generally accurate, coherent expression, and sensibly organised.	More sustained focus on language use to create meaning, including some convincing phrase and straightforward sentence level analysis. Clear grasp of meaning, with increasingly detailed appreciation of writers'/speakers' techniques. Developing eye for detail, most apparent at top of band.	Sensible and clear discussion of some key similarities and differences between texts. Developing and increasingly convincing overview. Clear evidence of integrated approaches, with appropriate textual support, most appropriate towards top of band.
4	31-40	Thorough knowledge, understanding and insights gained from integrated study. Confident application of concepts and approaches. Accurate and sensitive use of terminology. Written expression confident and fluent. Well-organised material.	Perceptive awareness of how choices of form, structure and language affect readers. Sound analysis and increasingly confident evaluation of writers'/speakers' techniques. Clear and sustained focus on HOW language is used to create different impacts.	Confident awareness and discussion of relationships between texts, making specific and productive connections. Sound, increasingly confident appreciation of contextual factors and their significance.

## LL4 - Summer 2014 Unit-specific Guidance

In this unit candidates are required to answer two sections. Both Section A and Section B are to be marked out of **40 marks** making a maximum possible total of **80 marks** for this unit.

### Relevant assessment objectives for LL4 as a whole:

- AO1** Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression.
- AO2** Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts.
- AO3** Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception.

The table below shows the weighting of the assessment objectives in each section:

LL4	%	AO1%	AO2%	AO3%
SECTION A	30 (15)	6 (3)	12 (6)	12 (6)
SECTION B	30 (15)	6 (3)	12 (6)	12 (6)
TOTAL	60 (30)	12 (6)	24 (12)	24 (12)

## **SECTION A: Comparative Textual Analysis (40 marks)**

The ratio of the three AOs for Section A is:

<b>AO1: 1</b>	<b>AO2: 2</b>	<b>AO3: 2</b>
<b>8 marks</b>	<b>16 marks</b>	<b>16 marks</b>

### **Content-specific band descriptors**

#### **Band 1 (Marks 1-10)**

**AO1** Band 1 responses will show little or no evidence of linguistic and literary study and will be characterized by a lack of analysis. Any approach used will be inaccurate or very basic. Any terminology used will be at a simple level (e.g. alliteration, exclamation marks) or not supported by textual evidence. Written expression may lack accuracy and clarity, with errors in sentence control, vocabulary and spelling.

**AO2** Some very obvious distinguishing features of the texts may be identified, perhaps by repeating parts of the rubric. Comments on genre will be very limited or inaccurate. Expect confusion over the meaning of some or all of the texts. There is unlikely to be any accurate focus on detail in the texts.

**AO3** Band 1 responses will show very limited, if any, evidence of comparison or contrast. The response may be organized in a simple linear form. Parts of the rubric may be copied into the answer. Contextual comment will be inaccurate, unconvincing or very simple.

**Note:** Band 1 responses are characterized by limited understanding of text and context, lack appropriately used terms and basic, often inaccurate expression.

#### **Band 2 (Marks 11-20)**

**AO1** Expect some use of basic terms (e.g. simile, interrogative) with more range and accuracy in upper Band 2. Basic word classes or lexical sets may be identified, but with inaccuracies, sketchy evidence or unconvincing analysis in lower Band 2. Some appropriate literary or linguistic approaches or concepts may be used, more selectively in upper Band 2, but analysis of purpose and impact is likely to be uneven. Written expression may be basic but increasingly accurate. There may be technical errors but meaning is generally clear.

**AO2** Responses will show a straightforward understanding of meaning in all three texts although explanations are likely to lack thoroughness. Some key features of language and form (e.g. pronouns, rhyme, sentence mood) will be identified and supported by quotation, with more precision in upper Band 2. There will be some meaningful focus on detail, although analysis will vary in quality.

**AO3** In lower Band 2 some simple comparative points will be made. Expect some echoing of the rubric and discussion of more obvious features of content. Upper Band 2 responses will include reasonable links and distinctions such as references to time factors (e.g. archaic features) although the approach is likely to be descriptive. In lower Band 2, contextual points may include sweeping generalizations and stereotypes related to age, gender, class or education. In upper Band 2 there will be more reasonable points about relationships between context and style and developing understanding of the different purposes of texts.

### **Band 3 (Marks 21-30)**

**Note: Responses without clear and sustained evidence of integrated study i.e. the use of appropriate literary and linguistic terms, cannot achieve higher than a mid Band 3 mark (25) even if the response has other indications of quality.**

**AO1** In lower Band 3 terminology will be used sensibly, although the range may be narrow. Expect reliable identification of key literary and linguistic features and more purposeful selection of approaches for the different texts. Upper Band 3 responses will use a range of terms with increasing precision and confidence. Expression will be increasingly competent and fluent, although there may be some technical inaccuracies in lower Band 3. More confident lines of argument will be pursued and clear organization will be increasingly evident.

**AO2** There will be clearer and more convincing links between style and meaning with some competent explanation and interpretation, especially at the top of the band. Expect some convincing phrase and sentence level analysis and increasingly detailed appreciation of key stylistic techniques. Analysis will be supported by accurate quotation. Understanding of text and subtext will be generally sound and treatment of the texts increasingly thorough.

**AO3** In lower Band 3 there will be some sensible comment on key similarities and differences between texts (e.g. audiences, purposes, attitudes). Points on contextual factors will be sound, although there may be some oversimplification. In upper Band 3 the linking of texts will be increasingly thoughtful and perceptive and there will be clear understanding of the influence of contextual factors (e.g. time period, genre and audience expectations.) Expect some thoroughly comparative approaches towards the top of the band.

### **Band 4 (Marks 31-40)**

**AO1** Band 4 responses will be fluent, coherent and well-argued with clear organization and good analytical vocabulary. A wide range of terms will be used including those related to the most demanding concepts (e.g. syntax, metre, grammatical features, non-standard features). Approaches and concepts will be purposefully selected according to the texts.

**AO2** Expect mature readings of the texts with confident understanding of the most demanding texts and sections. Analysis of language use will be clear and sustained, with detailed appreciations of nuance, tone and subtext. There will be some convincing discussion of genre and form (e.g. relationship between poetic form and meaning.)

**AO3** Band 4 responses will feature astute links between texts. These will go beyond content and form to explore style, attitudes and contexts. Expect some well-informed analysis of more demanding contextual factors (e.g. literary movements, historical events) as well as a perceptive awareness of audience, purpose and genre.

### Section A: Additional notes

We may expect candidates to select some of the following approaches to the question. It is also possible that candidates may select entirely different approaches. Candidates are required to consider the attitudes conveyed by literary and linguistic approaches, not just to note the features. They are asked for their views: look for intelligent and interesting discussion, but be tolerant, and credit any valid points that emerge from their analysis of the actual language.

#### Text A: 'Wind in the Beechwood' by Siegfried Sassoon

Although Sassoon is better known as a war poet, there is little reference to WW1 in this poem but it would be reasonable to connect the time period with the desire to escape into harmony with Nature. The poet aims to capture the visual appearance and particularly the movement of the beechwood, moving on to his request to be absorbed into its atmosphere. The attitude is of appreciative enjoyment; the yearning to be at one with the natural world may recall the values of the Romantics.

#### Form and structure

- sonnet in two stanzas, octave and sestet
- volta marked by shift in sentence mood and address
- octave has two end-stopped quatrains
- *ababcdcd* (alternate/cross rhyme) with *efgefg* in the sestet
- feminine rhyme in lines 1 and 3
- much enjambment, notably in l.2-3, 7-8, 11-12, 13-14
- caesuras, especially in line 9

#### Grammar and syntax

- third person in the octave, first and second person in the sestet
- present tense
- declarative sentence mood, followed by imperatives in the sestet
- mainly complex sentences
- juxtaposition of 'drifting rays' and 'steadfast calm' in successive lines
- minor exclamative in line 9
- parallel phrasing using possessive determiner 'your' in l.9-10

#### Lexis, imagery and phonology

- much pre-modification, some double
- compound pre-modifiers, notably 'ageless-squadroned'
- personifying pre-modifiers 'glorying' and 'lonely'
- many dynamic verbs
- personifying verb 'beckon'
- lexical sets of seafaring in the octave, light in the sestet
- interjection 'O' at the volta
- syndetic pair of adjectives 'luminous and lovely'
- similes of the 'creatures dancing', the masts and the ship
- personification in 'your ancient wisdom' l.13
- juxtaposition of 'drifting rays' and 'steadfast calm' in successive lines
- alliteration in lines 4 and 9
- onomatopoeia in 'rustling' and 'whisper'
- synaesthesia in 'warm . . .music'



**Text B:** from *Rebecca* by Daphne Du Maurier

Beginning the narrative with the recollection of a dream may suggest the Gothic genre. The opening creates mystery and suspense with the focus firmly on establishing location. The setting of the drive indicates a country estate setting, very familiar to the 20<sup>th</sup> century reader. The overgrown estate suggests neglect or abandonment introducing the theme of the relationship between past and present. The woodland in the dream landscape is threatening and intimidating, with Nature presented as obliterating 'things of culture and grace'.

### **Form and structure**

- continuous prose
- description set during a journey along the drive to Manderley
- chronology suggests that events at Manderley will be revisited

### **Grammar and syntax**

- past tense
- declarative mood throughout
- first person singular pronouns
- first person plural 'we' and 'determiner 'our'
- mainly complex and compound-complex sentences
- adverb 'again' and adverbials 'in the past', 'in our time'
- adverbial of manner 'little by little'
- foregrounded conjunction 'And'
- feminine third person determiner 'her' for Nature

### **Lexis and imagery**

- sinister adjectives 'stealthy' 'insidious' 'tenacious'
- syndetic pairs 'dark and uncontrolled' 'black and ugly'
- pre-modification 'squat' 'tortured'
- verb choice 'encroached'
- dynamic verbs 'crowded' 'straggled' 'rearing'
- abstract noun 'menace'
- plural nouns denoting tree species 'beeches' 'oaks' 'elms'
- generic/concrete/common nouns 'shrubs' 'plants' 'trees'
- personification of Nature with 'long . . . fingers'
- lexical set of the body 'fingers' 'limbs' 'cheek by jowl'
- sexual imagery 'naked limbs' 'strange embrace'
- similes of 'the archway of a church' and 'skeleton claws'
- foreign/exotic imagery in 'jungle growth' and 'gone native'
- juxtaposition between 'culture and grace' and 'monster height...parasites'

**Text C:** a page from The Woodland Trust website

This page offers a range of information, blended with persuasion and encouragement to investigate by visiting other parts of the website. Its immediate purpose is to promote and support the planting of trees and would appeal most to those involved in local community groups and projects. The emphasis is on the variety of ways in which trees benefit our environment, agriculture and leisure.

### **Form and structure**

- very legible font (sans serif)
- emboldened heading and subheadings
- page divided horizontally and vertically
- underlining to indicate links
- capitalisation of FREE
- picture to illustrate what trees provide
- labels to spell out their benefits to us
- caption

### **Grammar and syntax**

- mainly declarative mood
- interrogatives
- imperative 'apply today'
- patterning using third person plural pronoun 'They...'
- first person plural to denote the Trust
- second person/direct address
- structures combining first and second person 'we can help you' 'can you help us'
- minor sentences for titles
- simple sentence to open 'Trees are. . .'
- parallelism/syntactic patterning 'They give us . . .to work'
- tripling
- adverbials of time 'next Spring' 'this winter'
- ellipses indicating more to read elsewhere
- syndetic pair 'Brainy and beautiful'

### **Lexis, imagery and phonology**

- abstract and concrete nouns to label picture
- concrete nouns e.g. 'water' 'soils' 'firewood'
- lexical set of farming and countryside
- compound personifying neologism 'multi-taskers'
- personification 'Brainy and beautiful'
- verb choices 'inspire' 'support' 'cherish and enjoy'
- metaphorical verb 'unlock'
- plosive alliteration in caption
- fricative 'for free'

## **SECTION B: Reviewing Approaches (40 marks)**

The ratio of the 3 AOs for Section B is:

<b>AO1: 1</b>	<b>AO2: 2</b>	<b>AO3: 2</b>
<b>8 marks</b>	<b>16 marks</b>	<b>16 marks</b>

Responses will be assessed on:

- The quality of the argument expressed
- The quality of written expression
- Evidence of synthesizing integrated literary and non-literary approaches
- Comparative evaluation of contextual factors shaping the production and reception of texts
- The Section B set text studied should receive sustained attention, but candidates should make reference to **at least one other written and spoken literary or non-literary texts studied on the course or selected for wider independent reading.**

The question provides candidates with an opportunity to reflect on all the texts, contexts, issues and concepts studied as part of the course, as well as synthesizing the knowledge, understanding and skills gained.

Look for a well-constructed, well-written, well-supported line of argument.

### **Content-specific Band Descriptors**

#### **Band 1 (Marks 1-10)**

**AO1** Band 1 responses will show little or no evidence of linguistic and literary study and will be characterized by a lack of analysis. Any approach used will be inaccurate or very basic. Any terminology used will be at a simple level (e.g. alliteration, exclamation marks) or not supported by textual evidence. Written expression may lack accuracy and clarity, with errors in sentence control, vocabulary and spelling. There may be problems with understanding the question and any line of argument is likely to be confused and unclear.

**AO2** References to the set text are likely to be vague and brief or entirely narrative. Any attempts at analysis will be inaccurate or simplistic. References to any other texts will lack detail, accuracy or relevance.

**AO3** Band 1 responses will have little, if any, meaningful comparative comment. Organisation is likely to be linear. Contextual understanding will be limited and reliant on generalizations or unsupported assertions.

## **Band 2 (Marks 11-20)**

**AO1** Expect some use of basic approaches with more range and accuracy in upper Band 2. Some appropriate literary or linguistic approaches or concepts may be used, more selectively in upper Band 2. Written expression may be basic but increasingly accurate. There may be technical errors but meaning is generally clear. There will be some attempt at a relevant line of argument, although it may be simple, sketchy or unconvincing.

**AO2** Some more obvious meanings in the texts will be understood, with more secure grasp of the set text. In lower band 2, expect reliance on outlines e.g. plot, characterisation and basic comments on content, events or relationships. Assertions may be unsupported. In upper band 2 there will be more awareness of features of style and presentation. Expect more focus on detail and more sustained textual support in upper Band 2. Some illustration should be provided and there will be some accurate engagement with meaning.

**AO3** In lower band 2 some simple points of comparison and contrast will be made. These are likely to be sketchy and to rely on the most obvious differences and similarities. References beyond the set text are likely to be brief or undeveloped. Focus on the question may be uneven or unconvincing. Contextual factors may be oversimplified or rely on stereotypes. In upper Band 2 expect more purposeful comparative reference and reasonable comment on similarities and differences, although comparisons may still be narrow or superficial. There will be some straightforward but accurate use of contextual factors. There will be clear attempts to focus on the question and organize a relevant argument.

## **Band 3 (Marks 21-30)**

**Note: Responses without clear evidence of integrated study i.e. the use of some appropriate literary and linguistic approaches, cannot achieve higher than a mid Band 3 mark (25) even if the response has other indications of quality.**

**AO1** In lower Band 3 terminology will be used sensibly, although the range may be narrow. Expect reliable identification of some key literary and linguistic features and more purposeful selection of approaches, especially on the core text. Upper Band 3 responses will use terms with increasing precision and confidence. Expression will be increasingly competent and fluent, although there may be some technical inaccuracies in lower Band 3. More confident lines of argument will be pursued and clear organization will be increasingly evident.

**AO2** There will be clearer and more convincing links between style and meaning, especially in the core text with some sensible explanation and interpretation, becoming competent at the top of the band. Expect sustained reference to the core text, supported by suitable quotation with some convincing analysis and increasing appreciation of key stylistic techniques. Analysis will be supported by accurate quotation. Understanding of text and subtext will be generally sound and treatment of the texts increasingly thorough.

**AO3** Expect to find increasingly accurate points of comparison and contrast and a more purposeful approach to similarities and differences between the texts. In lower Band 3, there will be some sensible use of at least one other text. There will be some clear reference to the contextual factors relating to the set text. In upper Band 3 there will be a sound understanding of the purposes of the texts and some clear analysis of the influence of contextual factors in relation to the question. The key contextual factors relating to the core text will be securely understood. There will be sensible focus on the question, relevant selection from the core text and some success in framing an argument.

#### **Band 4 (Marks 31-40)**

**AO1** Band 4 responses will be fluent, coherent and well-argued with clear organization and good analytical vocabulary. A wide range of terms will be used including those related to the most demanding concepts. Literary and linguistic approaches and concepts will be purposefully selected according to the texts. The line of argument will be clear, coherent and well-argued.

**AO2** Expect mature readings of the texts and material which is well chosen for the question. There will be sustained analysis of language use and secure understanding of form and genre. A confident understanding of the core text will form the basis of the argument.

**AO3** Band 4 responses will make some sophisticated points of comparison and contrast, going beyond content and form to consider style, attitudes and contexts. Comparative references will be coherently organized with astute links selected to answer the question chosen. There will be a perceptive awareness of audience, purpose and genre with a confident understanding of the contextual factors relating to the core text.

**A2 ENGLISH LANGUAGE & LITERATURE**

**LL4 Sections A and B Assessment Grid**

Band	Marks	<b>A01</b> Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression. Weighting: 8 marks	<b>A02</b> Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts. Weighting: 16 marks	<b>A03</b> Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception. Weighting: 16 marks
1	0-10	Limited evidence of integrated study. Minimal, unconvincing application of concepts and approaches. Written expression often has lapses in accuracy and clarity. Response may lack organisation. Basic terminology often misunderstood and misapplied.	Limited awareness of how some of the most obvious choices in form, structure and vocabulary create basic meanings. Some difficulty in understanding meaning in texts.	Some simplistic awareness of the broadest contextual factors. Limited sense of genre. Limited evidence of understanding basic points of comparison and contrast. Texts may be discussed individually and unevenly.
2	11-20	Some basic evidence of integrated study. Some application of key concepts and approaches. Some use of key terminology. Generally clear expression, but with lapses in accuracy. Straightforward vocabulary and sentence organisation. Clear organisation towards top of band.	Some awareness of some key language features. Analysis mainly at word level at bottom of band. Clear grasp of basic meaning. Texts understood on a straightforward level. Some generalisation and simplification. Adequate awareness of genre, more secure towards top of band.	Reasonable observations of some key contextual factors. Some relevant discussion of how different contexts influence the way the texts have been/are received, more relevant towards top of band. Selection and discussion of some of the more obvious points of comparison and contrast.
3	21-30	Clear evidence of integrated study. Purposeful use of appropriate terminology. Relevant and purposeful application of some relevant key concepts and approaches. Generally accurate, coherent expression. Effective organisation, particularly towards top of band.	More sustained focus on language used to create meaning, including some convincing phrase and sentence level analysis. Sensible use of key literary and linguistic concepts and approaches. Sound reading of implicit meaning, with increasingly detailed appreciation of writers'/speakers' techniques.	Sensible and clear awareness of the influence of some key contextual factors on the production and reception of texts. Some sensible evaluation of how different audiences/readers in different times might respond. Able to present generally convincing overview. Points for comparison and contrast are well-chosen and clearly argued.
4	31-40	Thorough knowledge, understanding and insights gained from integrated study. Sophisticated application of concepts and a wide range of approaches. Accurate and sensitive use of terminology. Very well-organised. Written expression is confident, fluent, with varying degrees of flair. Mature vocabulary.	Perceptive awareness of how choices of form, structure and language affect readers and audiences. Assured reading of texts. Convincing and perceptive sub-textual exploration. Some evidence of originality may be shown. Clear and sustained focus throughout response.	Confident evaluation of the impact of contextual factors in shaping the production of texts and influencing different audiences/readers at different times. Points of comparison and contrast are astute and illuminating. Title/question addressed consistently and perceptively.



WJEC  
245 Western Avenue  
Cardiff CF5 2YX  
Tel No 029 2026 5000  
Fax 029 2057 5994  
E-mail: [exams@wjec.co.uk](mailto:exams@wjec.co.uk)  
website: [www.wjec.co.uk](http://www.wjec.co.uk)