



GCE MARKING SCHEME

ENGLISH LANGUAGE & LITERATURE AS/Advanced

JANUARY 2014

INTRODUCTION

The marking schemes which follow were those used by WJEC for the January 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 – January 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%
SECTION A	30 (15)	12 (6)	6 (3)	12 (6)
SECTION B	30 (15)	12 (6)	6 (3)	12 (6)
TOTAL	60 (30)	24 (12)	12 (6)	24 (12)

**SECTION A: Poetry pre-1900 and unseen text
(40 marks)**

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

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

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 techniques poets use to describe women in love poetry. Shakespeare's sonnet, written for the Dark Lady of his sonnet sequence parodies the Petrarchan blazon with its objectification of the female form, similarly the extract from *Censoring an Iranian Love Story* explores the technique used by Iranian Sufi poets of the past, the humour here is equally tongue in cheek as the narrator makes reference to body parts that were ignored in the comparisons as it would have been considered inappropriate to do so. The Shakespearean sonnet has become renowned as a model for English sonneteering in general, despite the clear influences of Spenser and Sidney amongst others upon the English sonnet form. Shakespeare's sonnets escape the Petrarchan model creating emotional immediacy, retaining sensual conceits.
- **Form and structure - Text A:** Rhyme scheme abab, cdcd, efef, gg with a volta before couplet, iambic pentameter with spondee to open, structure of the poem – negative descriptions expanded through the quatrains, first person, caesura presents stereotypical image in first half of line to deflate in second half creates humour; **Text B:** one paragraph of continuous prose, detailed descriptions expanded through clauses and phrases, third person, humorous tone.
- **Grammar - Text A:** Declarative mood, a series of derogatory statements, complex sentence types, comment clauses 'yet well I know', spoken, informal style 'why then', parallel syntax 'If snow be white...If hairs be wires'; **Text B:** Declarative mood, imperative mood 'do not bring to mind', complex sentences, parenthesis, listing.
- **Lexis – Text A:** Possessive determiner 'My' opens poem, lexical set of colour adjectives 'white', 'red', 'dun', lexical set of concrete nouns of body parts 'eyes', 'lips', 'breasts', comparative adjective 'more delight', derogatory verb 'reeks', fronted conjunctions to develop points, 'But', 'And', 'And yet'; **Text B:** Proper nouns 'Iranian', 'Sufi', repetition of abstract noun 'beloved', lexical sets of nature including fruits and flowers, fronted conjunction 'Then'.
- **Imagery – Text A:** Opening inverted simile using negator 'nothing like the sun', series of metaphorical comparisons, 'her breasts are dun', 'black wires grow on her head', 'no such roses see I in her cheeks', symbolism of 'goddess' juxtaposed with more earthly imagery 'treads on the ground'; **Text B:** Similes used in a humorous or critical manner e.g. cypress tree, sexual metaphors 'banana', 'orchid'.
- **Phonology and orthography – Text A:** Guttural alliteration 'graunt...goddess goe' creates hard-hitting, critical tone, bilabial nasals 'my mistress' suggests lingering possessive tone of endearment, sibilance 'such roses see I' hissing, derogatory tone; **Text B:** plosives 'beloved's beauties', fricatives 'fruits and flowers', sibilance 'sweet as sugar'.

Q.2 Text C and Text D

Possible Approaches

- **Overview:** The texts are connected by a highly charged atmosphere creating a supernatural feeling of entrapment in a forest setting. The poetry of the period in which Brontë wrote reflects the personal and psychological anguish of a world swamped with science and industry which is evidenced in the psychological probing of the imagery in the poem. Brontë lived a fairly reclusive lifestyle shown by the solitary figure captivated by an invisible force in a dangerous storm. The extract from *The Wind in the Willows* describes Mole's experiences alone in the Wild Wood. Rather like the narrator in 'Spellbound' Mole feels threatened by an invisible and malevolent force, despite choosing to enter the wood of his own volition rather like the speaker in 'Spellbound'.
- Form and structure - Text C: Lyric poem, three quatrains of alternate rhyme, rhythm mostly 6 or 7 syllable line some iambic trimeter evident, extra syllable in line 3 to emphasise conjunction 'But', caesura 'cannot, cannot go'; 'will not, cannot go', mostly end-stopped lines emphasises entrapment and inescapability, enjambment used to describe trees lines 5/6, first person 'and yet I cannot go'; Text D: Prose extract, longer paragraphs punctuated by simple sentence paragraphs to develop pace and tension, change of tone from excitement to fear developed throughout extract, third person.
- Grammar - Text C: Declarative mood used to present predicament, compound sentences made up of independent main clauses e.g. verse one, end focus on 'cannot go' in each verse, pre-modified noun phrases 'wild winds'; 'tyrant spell'; 'giant trees', parallelism 'I cannot go', parallel syntax 'clouds above'; 'wastes below'; Text D: Declarative mood used to describe, exclamatory tone 'whoever they were!', syndetic lists, mixture of simple and complex sentences, repetition.
- Lexis – Text C: Lexical set of concrete nouns of landscape 'trees'; 'boughs'; 'clouds'; 'snow', abstract nouns add mystery 'night'; 'spell'; 'wastes', contradictory prepositions 'above and 'below' show extremes of predicament, adjectives to set wild scene 'tyrant'; 'wild'; 'bare', modal verbs 'cannot'; 'will' suggest a battle of wills, definite article 'The night' suggests it is a living force, present progressive verbs 'darkening' creates immediacy of activity, pronouns 'I' and 'me' focus on emotions of trapped persona; Text D: lexical sets of nature 'twigs', 'logs', 'funguses', adverbs create tension 'steadily', 'rapidly', verbs 'crackled', 'tripped', 'penetrated', third person pronouns 'he' and 'they', prepositions 'behind and before'.
- Imagery – Text C: Gothic imagery used to establish a wild and untamed scene rather like the moors on which Emily lived and in which *Wuthering Heights* is set, imagery of entrapment, the very title 'Spellbound' suggests constriction and restraint, the spell is personified as a 'tyrant' and the trees are 'giants', pathetic fallacy of wild weather conditions, symbolism of heaven and hell created through description of 'clouds' and 'wastes'; Text D: pathetic fallacy, a wild and malevolent atmosphere, personification 'holes made ugly mouths at him', 'the dusk advanced on him', 'the night was closing in', simile 'like flood-water'.
- Phonology and orthography – Text C: Alliteration of 'w' in 'wild winds' emphasises howling storm, plosives 'bare boughs' the trees have been stripped of their protective leaves, assonance 'coldly blow' echoes the moaning despair of the predicament, sibilance 'storm is fast descending' speeds up pace of line to suggest impending doom; Text D: onomatopoeia 'crackled', 'whistling', plosives 'behind and before', aspirants 'hatred; all hard-eyed'.

SECTION B: Prose

(40 marks)

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

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

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: In this extract we see another example of Stuart behaving in an antisocial but potentially humorous manner due to his inability to deal with his emotions. Stuart's biological father, Rex Turner, is a violent and abusive character, who repeatedly abused Stuart's mother. In this extract Masters uses a mixture of third person description and dialogue to recreate the scene and reveal Stuart's violent behaviour towards people he loves.

- Syndetic pair of adjectives 'fine and dandy'
- Past tense violent verbs 'slammed', 'stumbled', 'hit'
- Repetition 'smashed'
- Metaphorical simple sentence 'his temper boiled over'
- Proper noun 'Doc Martens'
- Tripling dynamic verbs 'wheeled round, grabbed hold of her, and hurled her in the river.'
- Taboo exclamatory 'fucking father!'
- Repetition of the verb 'telling', 'told'

Connections

Wider comments on the presentation of fathers will consider other passages in the biography where Masters describes Rex's violent tendencies. Candidates may contrast the behaviour of Stuart's biological father and his step-father, Paul Shorter, who is supportive of his Gavvy and Stuart despite their antisocial behaviour. Stuart is himself a father who threatens his 'Little 'un' with a knife during 'the unmentionable crime', yet Masters is keen to point out the incongruity in this relationship when Stuart is offended by his son's impoliteness in his mobile phone answer machine message. In the partner text a series of violent and abusive step-fathers, Peter and Terry, present Andrea with an extremely difficult home environment, unlike Stuart, Andrea is able to escape this cycle of abuse and does not become an abusive parent herself.

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: This extract is taken from the end of chapter 2 at the start of the campaign to release Ruth and John. Masters humorously presents Stuart as an authority on prison life in this extract, describing the finer details of the prison system to a group of middle, left-wing do-gooders. The ex-convict, Stuart, adopts the ironic role of campaign expert and strategist with his knowledge of prison life, including the rather surprising fact that prisoners receive wages, which is where the extract and the chapter end.

- Italicised adverb '*surely*'
- Politeness markers 'Excuse me.'
- Bemused interrogatives 'So each inmate has a box?'
- Simple sentences 'Letters go missing. Depression comes.'
- Syndetic list 'five-foot six, bow-legged and anaemic'
- Simile 'like a man on the sidelines during a cold football match'
- Imperative 'Speak up'
- Sibilance 'lose a single second'
- Second person address 'when you're a prisoner'

Connections

Wider comments on the presentation of imprisonment may explore the wide variety of both low and high security prisons that Stuart has experienced. The Whitemoor riot would be useful for close analysis. Candidates may explore Stuart's approaches to surviving prison life i.e. behaving violently towards prison warders 'screws' and other inmates resulting in him spending a good deal of time in solitary confinement. Ruth and John's imprisonment as well as the custodial sentence given to Stuart's abuser Keith Laverack may also be discussed. In the partner text, Andrea's step-father, Terry, spends time in prison and Ashworth describes in detail their visits and attempts to smuggle treats in for him. It is possible to see imprisonment not solely as physical confinement but the emotional and social restrictions faced by the protagonists, due to poverty, addiction, ill-health etc.

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 3. Flora is due to arrive at Cold Comfort Farm that evening; Adam will be sent to collect her as Seth cannot be trusted. The extract reveals the Starkadders to be a large male dominated family with unusual, often biblical names. The extended family of half-brothers and cousins work on the farm and take their meals, such as the one described in this chapter, in the farmhouse. Gibbons draws our attention in the second half of the extract to the nuclear family of Amos and Judith and their sons Reuben and Seth. Judith only has eyes for her son and watches him jealously from across the table. Gibbons humorously contrast the passionate sensations of Judith regarding Seth's 'casual manhood' with the very rural and mundane scene of a group of farm labourers eating burned porridge.

- Pre-modified noun phrase 'awkward little clump'
- Numeral adjectives 'five', 'two', 'eleven'
- Phonetic spelling/dialect 'twould be more befittin'
- Fricatives 'fierce earth-reddened faces'
- Similes 'like a capricious light', 'dark as prisoned king cobras', 'like praying mantises'
- Superlative 'mightiest'
- Asyndetic list 'little, red, hard-bitten'
- Proper nouns 'Urk', 'Caraway', 'Harkaway'
- Present participle verbs 'tying', 'playing', 'patting', 'sprawling'
- Metaphor 'her eyes burned'

Connections

Wider comments on the presentation of family relationships will no doubt focus on the Starkadders themselves, especially the character of Aunt Ada Doom and her ability to control the behaviour of the whole family, until Flora's interventions. Candidates may note that Flora is orphaned at the start of the novel and lives temporarily with a friend, Mrs Smiling, in London, before moving in with the Starkadders. Responses may focus on a lack of family harmony in both the core and partner texts with miserable husband and wife relationships at the core of both family setups. Inappropriate familial relationships, particularly between mothers and their sons are likely to be discussed in response to this question. Some candidates may argue for the nurture and support family life can offer to the characters that benefit from close familial bonds.

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 the 'Counting' in chapter 16. Aunt Ada has summoned the family together in the early hours of the morning. In this extract, Amos asserts his right to follow his heart's desire and become a full time preacher. A role he has been undertaking on a part time basis at the Church of the Quivering Brethren for quite some time and with profound effects. Amos feels he has received his call and has stood up to his mother-in-law at last. Gibbons uses humour to describe Ada's overly dramatic attempts to stop him but he refuses and leaves.

- Dialect modal verb 'I mun go'
- Present participle verbs 'wrestlin' and prayin' and broodin''
- Possessive determiner 'my call'
- Pre-modified noun phrases 'exalted face', 'ecstatic vision'
- Exclamatory tone 'No!' 'I shall go mad!'
- Personification 'clappin' their hands in prayer'
- Fricatives 'feebly and fast'
- Simile 'like flaring candles'
- Incompleteness 'alone...alone...'
- Simple sentence 'But he never turned.'
- Adverb 'blunderingly'

Connections

Wider comments on Gibbons' and Lawrence's presentation of dreams and ambitions may include candidates' consideration of a wide range of characters and their aspirations. Seth's desire to be a film star is perhaps the most obvious but candidates may note that Flora acts as a catalyst for many of the characters to pursue their hidden passions, Amos as a preacher, Reuben, a farm manager, Seth a film star, Elfine to marry Dick etc. Flora's passion for 'fixing' the lives of her family members could be seen as a form of passion itself. The characters who cannot control their passions such as Judith and Meriam are also given the benefits of Flora's 'improvements' and learn to overcome their damaging passions with an alternative focus. In the partner text Mrs Morel's passion for her sons and Paul's devotion to her prevent him somewhat from following his own passions. Although he achieves his desire to become an artists and has an affair with a married woman. Gibbons and Lawrence both use the theme of repressed passion as a device to add dramatic tension to their narratives.

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 Harold Nye interviewing Dick Hickock's parents. The investigators have received information which has led them to believe that Richard Eugene Hickock is a prime suspect in the Clutter case. Both of Dick's parents defend their son's behaviour but are dismayed by his aberrant tendencies. They blame a car accident and his time at Lansing prison for the change in their son's behaviour. Capote through the dialogue of the Hickocks reveals their biased viewpoint towards their son as well as their naivety.

- Possessive determiner 'my boy'
- Pre-modified noun phrases 'outstanding athlete', 'star player'
- Exclamatory tone 'Basketball! Baseball! Football!'
- Metaphor 'scratch a living'
- Double negative 'never thought nothing good would come of it'
- Asyndetic list 'a plump woman...endeavour'
- Simple sentence 'She's not to blame.'
- Modal verb 'Dick couldn't help that'
- Abstract noun 'ruination'

Connections

Wider comments on the presentation of marriage are likely to focus on two other significant marriages in the core text, that of Bonnie and Herb Clutter and the contrasting relationship of Tex and Flo Buckskin. The marriages of minor characters may also be given attention. In the partner text the marriage of Ellen and John 'Red' Kelly will be a useful point of comparison, as well as her subsequent marriage to George King, who has fathered a child with Ned's beloved Mary Hearne. Marriages in both novels are fraught with complexity and are often unfulfilling for the couples involved.

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: This extract taken from the end of the first section following the Clutter murder. Capote reports the circumstances of the crime scene through the eyes of observant Larry Hendricks, an English teacher, who accompanied Mr Ewalt to the murder scene on the morning of the discovery of the bodies. A compassionate eye witness, he is clearly deeply disturbed by the violent crime laid out before him. Capote builds tension for the reader as we pace through the rooms of the Clutter house, opening doors one at a time witnessing the horror as the crime scene unfolds.

- Litotes 'pretty bad'
- Adverb 'never have known her'
- Verb phrase 'covered with blood'
- Syndetic list 'bathrobe, pyjamas, socks and slippers'
- Interrogative 'is this Nancy Clutter?'
- First person pronoun 'we'
- Exclamatory tone 'Think how long it took to do!'
- Parenthesis '-which is one...as a motive-'
- Adverbial 'been shot point-blank'
- Repetition and minor sentence 'her eyes were open. Wide open.'
- Modal verb 'she must have had to watch him do it'
- Simple sentence 'Nobody said anything'

Connections

Wider comments on the presentation of violence elsewhere in the core text will focus on the behaviour of Dick and Perry. Dick in particular has a history of violence towards young women, whereas Perry, the more sympathetically presented by Capote is often seen as much as a victim of violence as a purveyor of it. Abused during his childhood; threatened at gun point by his own father and beaten for bed-wetting, Perry has difficulty at times controlling his temper. Both men are victims of state sanctioned violence and receive a violent death by hanging, which is also true of Ned Kelly in the partner text. Carey also suggests that violence is a learned response and Ned's violent actions are often excused by acting in self-defence. The murder of the heifer will remain for some candidates one of the bloodiest and violent passages in the book, but Ned is sorry for his treatment of the animal, acting solely out of desperation.

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 'Rio De Journal', Minhinnick recounts the visit of an interpreter during his time staying with a Brazilian family. Minhinnick digresses into a discussion of language, describing his reliance on English for survival. As a native Welsh man, Minhinnick is capable of conversing in his mother tongue but is very reluctant to do so. In this extract he acknowledges that language has the power to make us feel comfortable and reassured or alienated un-empowered. He also suggests that we can enjoy the pleasure of others even when we cannot speak their language.

- Polysyndeton 'hungry or ill. Or lost. Or mad. Or all of these'
- Lexical set of language 'interpreter', 'translated', 'linguistic'
- Brazilian exclamatory 'Oi!'
- Simple sentence 'Languages are my downfall'
- Pre-modified noun phrases 'great freedom', 'liberating experience'
- Simile 'like having a power cut in the house'
- Simple sentence 'Welsh isn't a foreign language to me'
- Plosives 'a bit of a buffoon in the bar'
- First person pronouns 'myself', 'me'
- Syndetic pair of verbs 'laugh and joke'
- Proper nouns 'Welsh', 'English', 'French', 'German'
- Pre-modified noun phrase 'a foreign language'

Connections

Wider comments on the presentation of language barriers may explore the power of language to challenge the traveller on his journeys. Minhinnick and Bryson often find themselves in English speaking environments but find the accents or dialects to be a barrier to their understanding of the cultural milieu. In 'Not the Shell Guide' Minhinnick encounters an Irish garage owner who discusses his Irish education and its strengths and weaknesses. As a Welsh poet lecturing abroad Minhinnick encounters many preconceptions about the Welsh people and our language including an alleged abundance of druids who talk 'in tongues'. In *The Lost Continent* Bryson often engages with dialect as a marker of social class or education and makes several criticisms of his fellow Americans use of the English language. A notable encounter is when Bryson himself is seen as a foreigner as result of his accent.

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 section entitled 'Positively Fink Street', Minhinnick describes flying to America with Virgin Atlantic. He presents the flight and his airport experiences in his usual humorous but scathing tone. Unfortunately, there is little improvement once he lands in New York and is en route to Boston to the International Conference at which he is a guest speaker. It is a catalogue of disasters, mugged on Eighth Avenue, a taxi driver who gets lost and an unwelcome reception at the conference itself when he is not even allowed to sit down at the conference itself without criticism. The trip has not begun well.

- Ironic proper noun phrase 'Fun Airline'
- Pre-modified noun phrase 'video nasties'
- Verb 'plunges'
- Interrogative 'Why do you wish to enter the United States?'
- Compound noun 'logjam'
- Hesitation 'Er, to read poetry'
- Present participle verb 'hurtling'
- Repetition 'Lost'
- Adjective 'angry'
- Simile 'like a furious budgerigar'
- Minor sentences 'Sane city. Cool city'

Connections

Wider comments on the presentation of travel will no doubt use the 'Rio de Journal' essay to explore the challenges faced by travellers who are often put outside of their comfort zone. Minhinnick encounters cultural as well as physical difficulties on his travels which he recounts in humorous detail for the reader. Bryson similarly uses humour in his journey across America revisiting many of the familiar sights of his childhood and exploring small town America. Both writers use travel as a means of engaging the reader with social or political concerns related to the environment and society in which we live.

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, Henry contemplates his feelings about having a baby with Clare. On the one hand he wants to provide Clare with a more stable part of himself something to keep her company when he disappears, but he is also conscious that having a child together is likely to be fraught with difficulties. Niffenegger foreshadows the pain and suffering Clare and Henry will experience in their pursuit of Alba and introduces the complexity of attempting something so normal and natural given the abnormality of Henry's condition.

- Syndetic pair of adjectives 'comfortable and content'
- Compound noun 'chrono-fuckupedness'
- Verbs 'want' and 'give'
- Simile 'ripen like a fresh melon'
- Metaphor 'Demeter in glory'
- Repetition 'normal'
- Asyndetic list 'suck, grasp, shit, sleep, laugh, roll over...'
- Proper noun 'The One Most Likely to Spontaneously Vanish'
- Present participle verbs 'panting', 'gasping', 'praying'
- Simple sentence 'I am a coward.'
- Vocative 'Love'
- Repetition of verbs 'accept', 'hope'
- Modal 'might'

Connections

Wider comments on the presentation of hope in the core text may consider other examples of hope related to Clare's pregnancies. Other hopes the candidates may engage with include Henry's hopes for finding a cure for his chrono-displacement disorder through the work done by Doctor Kendrick. Niffenegger explores the resilience of the human spirit in continuing to hope despite the complexities of their predicament and the challenges the protagonists face in trying to lead a 'normal' life. In the partner text, the time travellers hopes for his machine are that he will be able to travel freely in time, experiencing the future and witnessing in person the advances or otherwise of the human race. As in the core text, the narrator's hopes are often dashed by the realities of his situation. Nevertheless, both authors examine the human spirit and its ability to sustain hope in the face of adversity.

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 'Hours, If Not Days' near the end of the novel. Henry has begun to prepare for his imminent death. In the cold light of dawn, Henry ruminates on the topic of death, considering first of all his own passing and the effect it will have on Clare. In the second half of the extract Henry remembers his mother's death and the impact it has had on both Henry and his father's lives. Henry worries how Clare will cope without him and questions how he can bear to leave her. Niffenegger creates a passage that is moving and emotional, full of regret and feelings of loss.

- Symbolic adjective 'blue'
- Asyndetic list 'listening to...shutting off.'
- Simple sentence 'My legs ache.'
- Adverb 'protectively'
- Comparative adverb 'smaller'
- Repetition of present participle verb 'sleeping'
- Repetition of adverb 'never'
- Parallelism 'thought of her, longed for her'
- Proper nouns 'Eurydice', 'Lady Lazarus'
- Sibilance 'single second'
- Interrogatives 'What will Clare have when I am gone?' 'How can I leave her?'

Connections

Wider comments on the presentation of separation will no doubt draw on one of the many occasions when Clare and Henry are separated as a result of Henry's disorder; it is often at the most significant moments that Henry disappears, even missing his own wedding! Niffenegger explores the emotional impact of separation on the characters and their relationships. In the partner text, the time travel also experiences anxiety due to separation. Initially it is the physical separation of the man from his machine that causes the tension. As the novella develops, the emotional suffering caused by the narrator's separation from Weena is comparable but less heartfelt than the separation in the core text.

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: This extract is taken from 'The Monk's Story' and describes the Jain monk's ancestor's accumulation of wealth. Starting with very little the family worked hard to accumulate a great deal of wealth and establishing an empire with the Jain monk is about to renounce in an attempt to find a more meaningful way of living. The scenes of excess are shameful to the monk, who takes part in the proceedings only to please his father.

- Second person address 'you' and 'your'
- Alliteration 'whole world...wealth...whispered'
- Parallelism 'how to...how to...'
- Repetition 'grandfather'
- Pre-modified noun phrase 'three small diamonds'
- Sibilance 'studied the secrets'
- Juxtaposition of present participle verbs, 'widening', 'contracting', 'expanding', 'shrinking'
- Proper nouns 'Mogul', 'British Empire', 'Mahatma Ghandi'
- Asyndetic list 'negotiate, manipulate, intrigue, bargain'
- Metaphor 'These alleys are being carpeted in my family's wealth'
- Fricatives 'flinging fistfuls'
- Simile 'like confetti'

Connections

Wider comments on the presentation of attitudes to money elsewhere in the core text may explore Mehta's presentation of wealth as a false icon. Often those who have material success lack spiritual meaning. It is only in renouncing riches that many characters in the novel find true enlightenment – the Jain monk, the Naga Baba, the Executive. In the Carver, often the pursuit of financial security and a desire to improve their position lead characters to an unfulfilling pursuit of happiness. The characters in Carver's novel are devoid of the spirituality evident in the core text and their lives are the poorer for its absence. Often between jobs or struggling to make ends meet in low paid work like waitressing or door to door sales the characters in Carver do not have the financial freedom to escape their mundane existences and with a lack of spiritual conviction struggle to understand the reason for being.

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 Minstrel's Story', the Naga Baba rescues Misfortune or as he later renames her, Uma, from the brothel. He uses the rights bestowed upon him on the night of Shiva to claim the girl as alms. The brothel owner aggressively delivers the girl to the ascetic, not fully understanding that the Baba intends to take her permanently and does not want her just for the evening. He uses his physical appearance as a man of spirituality to intimidate the woman into giving up Uma. After her liberation, the Naga Baba is not particularly kind to the girl but encourages her to walk with him, far off into the night.

- Simple sentence 'Then I will accept that child as alms tonight.'
- Aspirants 'head hardly higher'
- Imperative 'Touch his feet'
- Vocative 'fool'
- Past participle verbs 'wrested', 'carried', 'grovelled'
- Interrogatives 'Where..morning?', 'Do you give...returned?'
- Third person pronoun 'she'
- Proper nouns 'Shiva', 'Destroyer'
- Syndetic list 'his eyes...of the dead'
- Exclamatory tone 'Take her!'
- Pre-modified noun phrase 'small fingers'
- Repetitious assonant chant 'Om namo Shivaya'
- Metaphor 'the night of India was closing over their heads'

Connections

Wider comments on the presentation of kindness elsewhere in the core text may explore the glimmers of kindness evident in a world that seems full of violence and cruelty. The friendship between the bureaucrat and Tariq Mia is based on a mutual affection and kindness that forms a backdrop to the novel. Each of the stories in some way touches on the significance of the kindness of individuals in a society that is dominated by cruelty and self-interest. Master Mohan's adoption of the blind boy Imrat, Rahul Singh's loving behaviour to the Courtesan and the Musician's education of his daughter are all short-lived examples of kindness that inevitably end in cruelty and despair. Carver paints a similarly bleak picture in the partner text, identifying that true kindness can be found in moments of extreme suffering, but that it is often too little too late, such as the behaviour of the baker in 'A Small, Good Thing' and the Claire's need to show some kindness to the dead girl, Susan Miller, in 'So Much Water So Close to Home'.

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	AO1 Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression. Weighting: 16 marks	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. Weighting: 8 marks	AO3 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 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 January 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:

AO1: 1	AO2: 2	AO3: 2
(8 marks)	(16 marks)	(16 marks)

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.

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: *Shakespeare*

Arnold compares Shakespeare with other writers. The poem explores his stature through the 'loftiest hill' metaphor and accepts that Shakespeare defies the analysis and scrutiny which others receive. Expresses admiration, even awe. The closing lines suggest a particular appreciation for the tragedies. Explores an intellectual topic and would be appreciated most by those with a serious interest in literature.

Form and structure

- sonnet presented as octave and sestet (as Petrarchan sonnet)
- rhymed *abba acca dede ff*
- rhyming couplet at end (as Shakespearean sonnet)
- caesuras in l.1-3 create slow pace
- caesuras in l.10-11
- enjambment in l.3-4 and l.7-8

Grammar and syntax

- first person plural determiner and pronoun
- second person address; archaic second person pronoun
- demonstrative determiner 'that' in l.14 shifts to third person
- declarative mood throughout
- simple declaratives in l.1
- minor exclamative tone in l.11
- foregrounded conjunction
- archaic verb inflections e.g. 'smilest'
- asyndetic list l.10
- anaphora 'all'
- tripling and parallelism in l.12-13
- end-focused adverbial in final line
- shift from present to past tense in l.9-11

Lexis imagery and phonology

- metaphor of the 'loftiest hill'
- imagery of kingship 'uncrowns his majesty'
- personification e.g. 'footsteps', 'dwelling-place'
- syndetic pair 'stars and sunbeams'
- compound modifiers – 'self-' conveying independence
- lexical set of suffering l.12-13

Text B: from the preface to *Will in the World* by Stephen Greenblatt

Belongs to a well-established non-fiction genre which presents academic research and sometimes speculation for an educated audience. Readers might be students of literature or theatre. Preface needs to draw on the knowledge and interest of the audience, indicate the direction of the biography and provide reasons for the reader to continue. A brief outline of Shakespeare's life and work is followed by discussion of the mystery surrounding the relationship between the two. Tone is admiring, enthusiastic and curious.

Form and structure

- continuous prose
- first paragraph outlines achievements, second deals with the lack of documentary evidence
- extract begins and ends with 'provincial origins' idea

Grammar and syntax

- third person
- mainly present tense
- past tense to refer to previous biographies
- mainly major declarative sentences
- interrogatives to identify the question to be addressed
- parenthesis in first sentence
- syntactic patterning/tripling of prepositional clauses 'without . . . education'
- antitheses/opposites to show versatility 'the learned . . . subtlety.'
- syndetic pairs e.g. 'the learned and the unlettered'
- syntactic patterning of subject-verb 'He makes . . . he . . . mingles'
- syndetic listing 'letters. . . drafts'.
- parallelism of intensified adjectival phrases 'so. . . luminous'

Lexis, imagery and phonology

- superlative adjective 'greatest'
- adverbs 'recklessly' and 'effortlessly'
- plosive alliteration 'politics into poetry'
- emotive verbs 'laugh' and 'cry'
- contrasting adjectives e.g. 'urban' and 'provincial'
- contrasting noun phrases e.g. 'vulgar ... subtlety.'
- stative verb 'seems'
- lexical set of academic subjects 'law' 'theology' 'ancient history'
- alliterated comparative adjectives 'drabber, duller'
- lexical set of academic research 'letters' 'memoirs' 'marginalia'
- repetition of the pronoun 'nothing'
- complimentary adjectives 'timeless' 'universal' 'astonishing'
- metaphors – 'a fresh crop' 'a...crumb' 'springs'

Text C: from the Reduced Shakespeare Company website

Designed to promote their 2013 tour by outlining part of the company's history but seeks primarily to entertain. Most likely to be accessed by potential theatregoers who are looking for comedy but have at least basic knowledge of Shakespeare and his work. Treats Shakespeare with blend of enthusiasm and irreverence.

Form and structure

- capitalised and emboldened headings and quotations
- short spaced paragraphs
- italics e.g. for publications in paragraph 4; for emphasis in paragraph 5
- underlining to indicate links

Grammar and syntax

- first person plural
- direct/second person address
- moves from past to present tense
- auxiliary verb 'will' indicating future in paragraph 5
- mainly declarative mood
- minor sentences in titles and subtitles
- tripling of minor sentences/adjectives
- simple declarative exclamatory 'Shakespeare. . .UK!'
- imperative exclamatory at start of paragraph 4
- tag question 'innit?'
- varies sentence complexity; some simple sentences
- several parentheses for humour or information
- foregrounded conjunctions
- syntactic patterning of adverbials 'in any . . .country'
- parallelism 'you'll laugh ...'

Lexis, imagery and phonology

- alliterated adjectives 'Fast...'
- some colloquial lexis 'lads' 'Brit'
- disrupted collocation/idiom 'kick. . .codpiece'
- elision/phonetic spelling 'innit'
- superlatives 'most produced' 'greatest' 'funniest'
- references to popular culture 'Katy Perry' 'reality shows'
- pre-modification 'magnificent' and 'gloriously' referring to plays
- adverb 'helpfully' and adjective 'manageable' as justification
- metaphor of the roller-coaster ride
- assonance/rhyme on 'cry . . .goodbye'

SECTION B: Reviewing Approaches

(40 marks)

The ratio of the 3 AOs for Section B is:

AO1: 1 **AO2: 2** **AO3: 2**
(8 marks) (16 marks) (16 marks)

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 text studied as part of the course or selected for wider independent study.**

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	A01 Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression. Weighting: 8 marks	A02 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	A03 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.



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