

Mark Scheme Summer 2008

GCE

GCE English Language and Literature (8179/9179)

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6381/01 The Spoken Word

General Comments

This unit requires some knowledge and understanding of language and literature and an ability to make use of this knowledge in an integrated approach to texts which represent the spoken word. The unit has been designed so that candidates are offered the opportunity to prepare themselves in the methods by which writers build on and apply familiar characteristics of authentic speech for dramatic purposes. It also offers them the opportunity to study a wide range of speech events and genres and to engage in some close language-literature analysis.

The Assessment Objectives for Sections A and B require candidates to show achievement by their ability to:

- use both literary and linguistic knowledge and terminology
- recognise how speakers and writers vary form to communicate different meanings
- apply relevant literary and linguistic approaches to spoken texts
- discuss how different attitudes and values are represented in spoken texts
- understand how specific literary and linguistic contexts affect the meanings of spoken texts.

Assessment Objective 5 is weighted more heavily in Section A so that all the candidates can demonstrate a closely focused approach based on specific text(s).

Examiners should expect candidates at this stage of AS language and literature study to show some awareness of (a) appropriateness of language and literature knowledge and understanding to the study of spoken texts and (b) some characteristics and features of spoken language, whether authentic, or represented as authentic, within other contexts.

The following notes are intended to provide guidance on the kinds of features which may be relevant to answering the question. The features listed are indicative and candidates may find other matters of interest to write about, which, if relevant, should be rewarded.

SECTION A: UNPREPARED COMMENTARY

This section targets Assessment Objectives AO3i and AO5 and also assesses AO1 and AO2i.

Answer Question 1.

Read Text A and Text B carefully. Text A is a transcript of the questions and answers section at the end of a lecture. Text B is taken from a speech.

Making use of the information provided and your knowledge of language and literature:

- comment on the most significant language features in each text
- show how speech in each text reveals the attitudes and values of the speakers
- explore how some features of Text B show that it was written to be delivered as a speech.

A03i This AO has a double weighting and assesses the ability to apply relevant literary and linguistic frameworks to the two texts. Expect answers to employ both literary and linguistic strategies. Reward relevant, informed reading, demonstrating integrated language/literature understanding. Lower band responses may be limited in scope, typically describing the content and general effects of the texts. Higher band candidates should be able to comment in detail on the features of each. Features discussed could include the following:

Features of authentic speech

These should be explained and explored as part of the genre and context of each text. Text A probably contains semi-prepared and spontaneous speech. Look for appreciation that non-fluency features appear more frequently in some parts of the extract with related comment, for example where a speaker gains more confidence:

- ellipsis
- non-standard grammar
- false starts/repairs
- voiced pauses
- fillers

Although crafted, B does contain some features which are related to its spoken context - references to audience, deixis, adverbials of time.

Roles and relationships

The conversation in Text A is clearly directed by the teacher and speakers take formal turns as they are invited to speak or follow the conventional structure of adjacency pairs to be expected in the situation. There is evidence of mutual respect with speakers hedging or modifying utterances which they may be concerned could cause offence ('to be honest right', 'I mean') and reformulation of the addressee's speech ('and why should you care about that if you aren't going to be here'). In Text B, the speaker makes a number of references to his audience and their position, and also uses self-deprecation to establish a relationship with his audience.

Lexis and grammar

in A

- use of pronouns - for example, first person plural use by lecturer to refer to 'our race' and similar; lecturer's shift in term of address/pronoun use in lines 16 and 24.
- mainly common pool lexis; little or no colloquial lexis; perhaps some more sophisticated lexis from lecturer ('moral obligation').
- many complete, standard English constructions reflecting formality of situation.
- prevalence of intensifier (and sometimes filler) 'really', possible idiolectal feature
- polysyndeton in lecturer's long reply in lines 12-16

in B

- pronoun use - including impersonal 'one'
- even more formal register - lexis, complex sentence structures
- subject specific lexis
- embedded quotation
- some figurative language ('peak...deflate', 'impenetrable obstacles of obstinacy and prejudice')
- adverbials of time
- deictic references
- rhetorical questions

- A05** Lower band responses may identify some straightforward attitudes in the texts and tend to respond to content rather than language. Higher band responses should explore the techniques or features through which attitudes and values are conveyed and may explore more subtle attitudes and values. In Text A, the attitude of the lecturer towards the environment is clear, but look for discussion of how that attitude is reflected in language - such as how the repetition of 'know more' and the conjunction 'and' in lines 14-15 conveys conviction. The attitude of Student 1 may be considered to contrast in attitude (look for comment on the effect of 'whatever' in line 3, for example) but candidates may consider the attitude to be more complex than simple antipathy - perhaps one of intellectual curiosity. The attitude of the speakers towards one another is relevant too. In Text B, the Prince of Wales is self-deprecating, understating the value of the speech itself, but begins to adopt a more passionate tone as he turns to the issue of 'people' and how they have obstructed the conservation movement.
- A01** Candidates should show at least a general understanding of genre and context: Text A is a formal question and answer/discussion with elements of spontaneous conversation; Text B is a public speech delivered in a formal context to a specific audience. Lower band responses may demonstrate competent understanding of the content of each text, make some use of appropriate terminology of the type used in this mark scheme and write with some coherence and consistency. Higher band responses should use terminology with discrimination, demonstrate sustained understanding of each text, and write accurately and fluently.
- A02i** Candidates are required to demonstrate appreciation of variation in meaning and form. Candidates should show awareness of how each text is constructed and the effects of features. Lower band responses may offer a limited range of points and may tend to focus to an unhelpful extent upon one text or one approach. Higher band responses should analyse a variety of features of the texts, discussing effects in detail. Look for understanding of the features of Text B which are attributable to its written mode for a spoken context: deixis, terms of address, reference to context and audience, structure, discourse markers, adverbials of time.
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SECTION B: PRE-1900 DRAMA

This section targets Assessment Objective AO3i and also assesses AO2i.

Answer ONE question from this section.

Candidates are reminded that in this section they are expected to make use of both language and literary approaches in their answers to these questions.

2. SHAKESPEARE: *Henry V*

Either:

- (a) Read the extracts on page 6 of the insert.

Drawing upon your knowledge of Shakespeare's verbal and dramatic techniques and using the following extract as your starting point, consider the view that Shakespeare presents Henry as a skilful manipulator throughout the play.

AO3i The question should enable candidates to adopt literary and linguistic approaches in response to the whole play as well as the given extract. Lower band answers may be limited in scope, typically describing the content and general effect of the extract or picking out some features of the extract without much reference to the view of Henry expressed in the question. Higher band answers should comment on the language and dramatic effects of the extract, exploring in some detail how Henry addresses and manipulates his audience, and demonstrate critical awareness of other relevant material, such as Henry's treatment of Scroop et al, his old friends, Katherine, or his manipulation of audience in other set speeches.

AO2i Lower band responses may offer a limited range of points of analysis on the extract, tending to describe rather than analyse and making limited reference to other relevant material. Points made may lack convincing exemplification. Higher band responses should analyse a variety of features of the extract and other relevant material, discussing effects in some detail. Comments on the extract might identify and discuss some of the following:

- the terms of address employed throughout, particularly references to different social strata ('friends', 'noble', 'grosser', 'yeomen')
- use of the imperative
- patriotic references
- imagery - contrasting 'noble' man with natural forces
- rhetorical features: repetition, syntactical patterning, antithesis.

2. SHAKESPEARE: *Henry V*

Or:

- (b) Explore some of the ways in which Shakespeare uses language and dramatic techniques to create a range of characters of different social status. You should consider **at least three** characters in your answer.

AO3i The question invites a response to the range of characters in the play and should enable candidates to engage in literary and linguistic analysis. Lower band responses may provide general character profiles with only general regard to the issue of social status. These responses are also likely to lack detail in analysis. Higher band responses should discuss in some detail how characters are established through language and dramatic techniques and how some sense of difference is thereby conveyed. Candidates may find the extract provided for question 2(a) useful in that it is underpinned by an awareness of the differences in social status between the speaker and audience (and it is of course followed by Bardolph's parody). Exploration of the language of the lower status soldiers is likely to be useful, for example the Pistol interlude at Agincourt contrasts with the diplomatic exchanges at court level. However, there is a wide range of potential material - wherever Henry interacts with others, there is a sense of difference in status: addressing Scroop, descending to the level of his troops before Agincourt, wooing Katherine. Whereas lower band answers may rely heavily upon a general literary approach, or lack exemplification of language features of speech, higher band answers should adopt literary and linguistic approaches with some confidence.

AO2i Lower band responses may discuss a very limited range of characters and tend to describe rather than analyse. Higher band responses should analyse a variety of literary and linguistic features which are used to convey a sense of status. Reward responses which are able to provide detailed examples of how language reflects status.

3. SHAKESPEARE: *Much Ado About Nothing*

Either:

- (a) Read the extract on page 5 of the insert.

Explore how Shakespeare uses language and dramatic techniques to present Benedick's attitude towards love in this passage and elsewhere in the play.

AO3i The question requires candidates to adopt literary and linguistic approaches to the extract provided and to other relevant features of the whole play. Lower band answers may be limited in scope, typically describing the content of the extract. Higher band answers should comment on the irony of the timing of the speech - immediately before Benedick's gulling - and explore in some detail how his scornful attitude is conveyed in this speech and elsewhere, before changing hereafter. Candidates may contrast his prose here with his immediate reactions to the gulling, his sympathetic attitude towards Hero later in the play, his refusal to join in with the male banter at which he once excelled and his singing of 'The God of Love' and writing of the 'halting sonnet' in Act V. Reward responses which question the reliability of Benedick's early professions of scorn (he was 'a professed tyrant') and reflect upon the sense of him adopting a posture or persona in the first half of the play.

AO2i Lower band responses may discuss a limited range of features of Benedick's speech here and elsewhere, tending to describe the nature of his relationship with Beatrice rather than analyse his attitude to love in detail. Higher band responses should analyse a variety of literary and linguistic features of his speech and behaviour. Points made about the extract might include:

- emphatic language, including intensifiers, auxiliary 'do'
- the language of argument: complex sentences, discourse markers
- antithesis ('drum and fife'... 'tabor and pipe'; 'ten mile'... 'ten nights')
- hyperbole, extended metaphor ('a very fantastical banquet')
- sequence of syntactically patterned clauses.

3. SHAKESPEARE: *Much Ado About Nothing*

Or:

- (b) 'All the relationships in Messina - whether between friends, relatives or lovers - are fragile.'

In the light of this comment, explore Shakespeare's verbal and dramatic methods for presenting some of the relationships in the play. You should consider at least two relationships in your answer.

AO3i Candidates are required to adopt linguistic and literary approaches to the play. Lower band answers may be limited in scope, typically describing (rather than analysing) relationships without conveying much appreciation of any linguistic or thematic links between them. Higher band answers should comment on how Shakespeare's language conveys different relationships to the audience and seek to make connections between those relationships, drawing conclusions about the relationships of the play as a whole. The degree to which the question is addressed is likely to be a discriminating factor. Candidates may comment upon the nature of the relationships between the soldiers, between Beatrice and Benedick, between Claudio and Hero, between Leonato and Hero; perhaps contrasting those with the strength of the support Beatrice gives Hero.

AO2i Lower band responses may explore a limited number of verbal and dramatic features of the play and tend towards the general (perhaps lacking exemplification) rather than the specific - to describe rather than analyse. Higher band responses should analyse a variety of literary and linguistic features of the play, discussing effects in detail. Reward responses which are able to make relevant points about a range of relationships, but look for detailed knowledge of how those relationships are constructed too.

4. WILDE: *The Importance of Being Earnest*

Either:

- (a) Read the extracts on page 6 of the insert.

Gwendolen says, 'Algy, you always adopt a strictly immoral attitude towards life.'

Using the extracts as a starting point, explore some of Wilde's verbal and dramatic methods for creating comedy out of characters' attitudes towards morality.

AO3i The question requires candidates to adopt literary and linguistic approaches to the extracts provided and to the whole play. Lower band answers may be limited in scope, typically describing the content of the extracts. Higher band answers should comment in detail on how Wilde uses language and situation to create comedy out of characters' attitudes in these extracts and throughout the play. Higher band responses are more likely to base their points within an understanding of the social/historical context and satirical purpose of the play. In extract (i), the comedy is an early example of the reversal of the audience's expectations, as Algernon's view that the lower classes should be morally responsible is an implicit concession that the upper classes are not, and reverses the tenet that the upper classes should set an example to the rest of society. Candidates should be able to provide other examples of characters subverting conventional views on morality, particularly concerning marriage. In extract (ii), it is comic that the only character in the play prone to making conventional moral judgments about others, Miss Prism, stands accused of having a child out of wedlock, thereby breaching one of the ultimate Victorian taboos. There is also comedy through parody here: the theatrical reaction of Jack is an exaggerated 'moral' response to the situation. The lack of sincerity is underlined by the sudden switch of tone as he turns to Lady Bracknell.

AO2i Lower band responses may tend to offer a limited range of points about the extracts, describing their context and content. Higher band responses should analyse in some detail a variety of features of language and situation in the extracts and elsewhere in the play. Comments on the extracts might discuss some of the following:

- Algernon's views on Lane are based on very little evidence and his dismissive tone and sweeping generalisation reveal more about his own values than those of the 'lower orders'
- conversational, upper class sociolect ('Really...what on earth...absolutely')
- stage directions parody melodrama- Jack is 'pathetic', Miss Prism 'recoiling', 'indignant'
- Jack's biblical language of forgiveness, echoing Miss Prism's language earlier
- exaggerated politeness of Jack's question to Lady Bracknell.

4. WILDE: *The Importance of Being Earnest*

Or:

- (b) Considering Wilde's use of language, characterisation and plot, discuss some of the ways in which the play could be said to be 'realistic' or 'unrealistic'.

AO3i The question requires candidates to adopt literary and linguistic approaches to the whole play, focusing upon language, characterisation and plot. Lower band answers may be limited in scope, perhaps being reliant on plot rather than language or characterisation issues. Higher band answers should comment in some detail on language, plot and characterisation. With regard to plot, look for awareness of the neat structure, ridiculous coincidences and lack of reliance on 'realistic' causation. Candidates may discuss ways in which the characters lack psychological depth. Consideration of the realism of the language may focus upon the absence of non-fluency features, the prevalence of elaborate wit, particularly epigrammatical wit, with sophisticated syntactical patterning and latinate lexis, and other highly rhetorical and literary features. Look for appreciation of the genre and purpose of the play and reward responses which recognise that the play does not in many ways seek to be 'realistic'. Reward responses which demonstrate awareness of the ways in which the play does embody or reflect attitudes, behaviour and rituals of the late Victorian period.

AO2i Lower band responses may explore a limited number of features of the play, tend towards the general rather than the specific and describe rather than analyse. Higher band responses should analyse a variety of literary and linguistic features of the play, discussing effects in detail. Reward responses which cover all three prompts, but look for comment on the precise effects of language variation too.

5. IBSEN: *A Doll's House*

Either:

- (a) Read the extract on page 7 of the insert.

Using the language of this extract as a starting point, explore Ibsen's verbal and dramatic methods for presenting the causes of the failure in the relationship between Nora and Torvald Helmer in the play.

AO3i The question requires candidates to adopt literary and linguistic approaches to the extract provided and to the whole play. Lower band answers may be limited in scope, typically describing the content of the extract and otherwise being heavily reliant upon reference to the plot of the play. Higher band answers should comment in detail on how the extract demonstrates the problems within the marriage, select material from elsewhere which is relevant to the question and shape a response. Higher band responses are also more likely to base their response within an understanding of the social/historical context, commenting upon the play's reflection of a patriarchal society. In the extract, Helmer's fantasy suggests a marriage based upon pretence, controlled by him and with his sexual gratification as its purpose. Reward responses which recognise that Nora's next response is curt rejection ('Leave me, Torvald! Get away from me! I don't want all this.') and perhaps her first explicit contradiction of his will in the play. With regard to the extract and other material, reward responses which focus upon the methods Ibsen employs to present the reasons for the failure of the marriage: the language of each partner, staging and other dramatic techniques.

AO2i Lower band responses may offer a limited range of points about the extract, relying upon description of the broad context and content. Higher band responses should analyse in some detail a variety of features of the extract and elsewhere in the play. Comments on the extract might discuss some of the following:

- Helmer's rhetorical questions - suggest a lack of meaningful dialogue between them
- his possessive pronouns, modifiers and diminutives
- the emphasis upon deceit/pretence
- his focus upon Nora's physical appearance
- the violence of 'seized... dragged'
- Nora's repetition of 'yes' to suggest frustration, irritation.

5. IBSEN: *A Doll's House*

Or:

- (b) Explore some of the ways in which Ibsen uses variation in the language of the play to create a range of contrasting characters and views.

AO3i Candidates are required to adopt linguistic ('variation in the language') and literary ('create contrasts between characters and their views') approaches to the play. Lower band answers may be limited in scope, typically describing some of the language of a limited number of characters without much shaping of points around the concept of 'contrast'. Higher band answers should comment on language in some detail and link features to effects which create contrasts, conveying a convincing sense of Ibsen's thematic purpose in establishing contrasts (which should emerge from the question's prompt on 'views'). The question is relatively open and, although candidates are most likely to discuss the contrast in speech between Nora and Helmer, they may find contrasts elsewhere: Nora in particular contrasts by turns with Christine Linde's laconic, detached expression, Rank's abstract, clichéd idioms and extended metaphor and Krogstad's bitter and legalistic rhetoric. Look for speech styles being linked to contrasting views - on marriage and other relationships, the treatment of women, money, or 'life' in general.

AO2i The question contains an explicit direction to consider variation in language in the play. Lower band responses may discuss a limited range of language varieties and tend to describe the general effects of speech rather than analyse in detail. Higher band responses should analyse a variety of linguistic features and literary effects. Reward under this AO, too, consideration of a range of speech styles within the play.

6. BEHN: *The Rover*

Either:

- (a) Read the extracts on page 8 of the insert.

Using the language of the extracts as a starting point, explore the presentation of friendship between male characters in the play.

AO3i The question requires candidates to adopt literary and linguistic approaches to the presentation of friendship between male characters in the play. The Englishmen are likely to attract the most comment and are the subject of the two extracts provided. Lower band answers may be limited in scope, typically describing the content of the extracts and some of the plot of the play. Higher band answers should comment on the language and situation of the extracts in some detail. The extracts focus upon a key dilemma thrown up by the play - whilst the mutual respect and camaraderie are infectious, these men also have the capacity to rape and pillage and their dual standards about women are highlighted when the threat of violence is directed at Florinda - Belvile's potential partner. The extracts contrast in tone, although Willmore tries to maintain the jocular banter and even suggests that any apologies are due to him. Reward responses which link these passages to relevant themes of the play, for example attitudes about women or male honour (between friends, in relationships).

AO2i Lower band responses may discuss a limited range of features of the extracts or make very limited reference to the extracts or any other relevant features or material. Higher band responses should analyse a variety of literary and linguistic features of the play's presentation of male friendship, discussing effects in some detail. Relevant points on the extract might include:

extract (i)

- informality of discourse
- exclamation, oaths
- terms of address - diminutives, nicknames, adjectives
- deictic references to show familiarity ('the prince')
- playful, witty tone

extract (ii)

- competitive male banter
- oaths, curses
- contrasting terms of address
- syntactic parallelism.

6. BEHN: *The Rover*

Or:

(b) Explore Behn's verbal and dramatic methods for presenting ideas about honour in the play.

AO3i Candidates are required to adopt linguistic and literary approaches to the play. Lower band answers may be limited in scope, typically describing how elements of the plot involve questions of honour. Higher band answers should comment on how the concept of honour is raised in different forms and draw connections between characters, themes, verbal and dramatic features to shape a response to the question. Don Pedro seeks to uphold the honour of the family by securing an appropriate marriage for his sister; honour for men amongst men is won through promiscuity, revelry, prowess at the duel and in not being cheated a la Blunt (the extracts provided for question 6(a) may be useful here), whereas honour for women is shown to be traditionally located in the virtues of chastity in the nunnery or faithful marriage within higher society. Candidates may suggest that Behn seeks to redraw these boundaries by questioning them and presenting the audience with alternative values - wit, intelligence, supportive relationships - and characters who defy stereotypes (Hellena, Angellica).

AO2i Lower band responses may explore a limited number of verbal and dramatic features of the play and tend towards the general (perhaps lacking exemplification) rather than the specific - to describe rather than analyse. Higher band responses should analyse a variety of literary and linguistic features of the play, discussing effects in detail. Reward responses which are able to make relevant points about a range of features of the play - for example a range of characters - but look for detail in analysis too.

7. PINERO: *Trelawny of the Wells*

Either:

- (a) Read the extract on page 9 of the insert.

How does Pinero create comedy out of the refusal of characters to change their views in this extract and elsewhere in the play? You should refer to verbal and dramatic features and comment upon the purpose of the comedy.

AO3i The question requires candidates to adopt literary and linguistic approaches to the extract and other relevant aspects of the play. Lower band answers may be limited in scope, typically describing the content of the extract and providing some character profiling. Higher band answers should comment in some detail upon the verbal and dramatic techniques employed here and in relevant places elsewhere. In the extract, the polite reasonableness of Tom is contrasted with the childish histrionics of Sir William and comment is most likely to focus upon Sir William and Lady Trafalgar elsewhere in the play (although comment upon the anachronistic Telfers, for example, would be appropriate). The Gowers' stubborn adherence to traditional values is the source of humour, particularly in Act II, where their dusty world is contrasted with the grace and energy of the actors, and in the scene where Sir William is confronted by Avonia about his attitudes. Reward responses which address the issue of the significance of this comedy, linking it to Pinero's theatrical and thematic concerns.

AO2i Lower band responses may discuss a limited range of features of the extracts or make very limited reference to the extract or any other relevant features or material. Higher band responses should analyse a variety of literary and linguistic features of the play, discussing effects in some detail. Relevant points on the extract might include:

- Sir William's reference to 'decency', reflecting obsession with decorum
- term of address 'these people' - utter refusal to recognise worth
- melodramatic stage directions
- sarcastic tone and questioning of the value and status of the actor
- minor sentences and repetition of single words, contrasted with politeness and formality of Tom's contributions
- bathos - William appears to concede some ground, allowing a visit to Aunt Trafalgar, before returning to his childish position.

7. PINERO: *Trelawny of the Wells*

Or:

- (b) In the light of Pinero's verbal and dramatic methods for the presentation of characters in the play, consider whether the audience is encouraged to feel sympathy for female Victorian actors.

AO3i Candidates are required to adopt linguistic and literary approaches to the play. Lower band answers may be limited in scope, typically describing the character of Rose and some features of the plot of the play. Higher band answers should comment in some detail upon the presentation of the relevant female characters, demonstrating a grasp of verbal and dramatic features of the play. Candidates are likely to focus upon the ways in which we are encouraged to sympathise with their lot - the contrast with the Gowers, Avonia's dignified contradiction of Sir William in Act III, for example - they may detect some ambivalence in the depiction of the lot of the female actor. Rose is presented as the graceful heroine, but Avonia, Imogen and Mrs Telfer are perhaps less sympathetically portrayed. The audience is made aware of their hard work and poverty, but we are also encouraged to see them as hired hands of an outmoded theatre, lacking Rose's class.

AO2i Lower band responses may explore a limited number of verbal and dramatic features of the play and tend towards the general rather than the specific - to describe rather than analyse. Higher band responses should analyse a variety of literary and linguistic features of the play, discussing effects in detail. Reward responses which are able to make relevant points about a range of features of the play - for example, considering a range of female characters - but look for detail in analysis too.

END

Assessment Objectives for Unit 1

	Sections A and B AO3i	Section A AO5	Section A AO1	Sections A and B AO2i
Bands/ Marks	respond to and analyse texts, using literary and linguistic concepts and approaches	identify and consider the ways attitudes and values are created and conveyed in speech and writing	communicate clearly the knowledge, understanding and insights gained from a combined study of literary and linguistic study, using appropriate terminology and accurate written expression	in responding to literary and non-literary texts, distinguish, describe and interpret variation in meaning and form
Band 1 1-10	<ul style="list-style-type: none"> show evidence of reading mainly for surface meanings demonstrate only a bare knowledge of literary and/or linguistic frameworks and perspectives be characterised by descriptive treatment of texts, spoken and/or written 	<ul style="list-style-type: none"> show minimal awareness of tone and value in spoken and written language make little attempt to identify techniques for representing spoken and/or written points of view 	<ul style="list-style-type: none"> indicate a limited knowledge of literary and linguistic study make limited but sometimes inappropriate use of core technical vocabulary have generally clear expression but noticeable lapses in spelling, punctuation and grammar 	<ul style="list-style-type: none"> identify a limited number of literary and linguistic features describe some examples of difference in meaning and form
Band 2 11-20	<ul style="list-style-type: none"> show some awareness that different levels of meaning inhere in texts make limited use of both literary and/or linguistic frameworks write about texts from a predominantly descriptive viewpoint 	<ul style="list-style-type: none"> show some awareness of tone and value in spoken and written language make a limited attempt to identify techniques for representing spoken and/or written points of view 	<ul style="list-style-type: none"> indicate some knowledge of literary and linguistic study make some appropriate use of core technical vocabulary have generally clear expression but occasional lapses in spelling, punctuation and grammar 	<ul style="list-style-type: none"> identify some literary and linguistic features describe a variety of differences in meaning and form
Band 3 21-30	<ul style="list-style-type: none"> respond to texts as multidimensional in meaning deploy both literary and linguistic frameworks in their responses to all texts discuss most texts from a critical viewpoint 	<ul style="list-style-type: none"> identify some clear and relevant examples of tone and value in spoken and written language make some attempt to identify and discuss techniques for representing spoken and/or written points of view 	<ul style="list-style-type: none"> show competent knowledge and understanding of literary and linguistic study make appropriate use of core technical vocabulary have generally clear expression and few lapses in spelling, punctuation and grammar 	<ul style="list-style-type: none"> distinguish between some literary and linguistic features explain some of the effects produced by variations in meaning and form
Band 4 31-40	<ul style="list-style-type: none"> differentiate clearly between spoken and written texts in the production of meaning distinguish between literary and linguistic frameworks when responding to texts adopt a consistently critical and detailed stance towards texts 	<ul style="list-style-type: none"> describe in some detail a variety of tones and values in spoken and/or written language show some knowledge of different techniques for representing spoken and/or written points of view 	<ul style="list-style-type: none"> demonstrate proficient knowledge and understanding of combined literary and linguistic study make appropriate and effective use of terminology have generally clear and technically accurate expression 	<ul style="list-style-type: none"> analyse a variety of literary and linguistic features discuss in detail some of the effects produced by variations in meaning and form
Band 5 41-50	<ul style="list-style-type: none"> show discrimination and sensitivity in the range of their critical responses to different types of text apply literary and linguistic frameworks in detail when responding to and analysing texts exhibit incisiveness and insight as well as critical ability 	<ul style="list-style-type: none"> demonstrate a confident and accurate understanding of tone and value in spoken and/or written language discuss in detail a wide range of techniques for representing spoken and/or written points of view 	<ul style="list-style-type: none"> demonstrate sustained knowledge, understanding and insight into literary and linguistic study make discriminating and pertinent use of terminology have well-controlled, clear and technically accurate expression 	<ul style="list-style-type: none"> examine an extensive range of literary and linguistic features explain the impact of variations in meaning and form on the interpretation of literary and non-literary texts

6382/01 The Desk Study

This unit assesses Assessment Objectives AO2i, AO3i, AO4 and AO6.

Task (a)

Your local secondary school has organised a meeting for students aged 14-17 and their parents to discuss the issues surrounding underage drinking and alcohol abuse. As a responsible post-16 student you have been invited to deliver a presentation to this meeting which should:

- provide information on the causes and the effects of underage drinking
- give guidance on recognising the signs of alcohol abuse
- encourage those affected by the problem to take positive action to deal with it
- provide details of available help, support and advice.

Your task is to provide the text you will deliver for this presentation.

Your text should be at least 400 words long.

Task (b)

Explain and comment on the language choices you have made in Task (a) in order to produce the text for a presentation for students aged 14-17 and their parents on the issue of underage drinking and alcohol abuse.

General Comments

The Desk Study assesses candidates' skills in comprehension, editing and summarising, their knowledge of audience and purpose, and their ability to shape the same material in different ways to achieve different outcomes through the selection of appropriate genre, format and register. An explicit demonstration of this knowledge is required by the commentary in which candidates have to explain the process of their own writing.

As this unit involves pre-release material some testing of the AOs is implicit in the quality of preparation of the source texts, which includes reading for meaning, responding to texts of different types and being aware of different audiences and purposes and contextual variation. This relates particularly to AO2i and AO3i and is shown in the selection of suitable material from the source texts.

AO2i assesses the candidates' selection and organisation of material for Task A, and their analysis of this selection and organisation in Task B.

Lower band responses may present problems with sequencing and structure and may lack awareness of the appropriate register and format required by the task. In Task B there is likely to be limited success in **explaining** the choices made.

Higher band responses will be coherent and well organised. They will demonstrate clear awareness of the presentation context and the informative and persuasive nature of the task. Task B will use appropriate terminology, relating language choices to the function of Task A and identifying the literary and linguistic techniques used.

AO3i assesses the candidates' use of a variety of literary and linguistic approaches in the **reshaping** of the given material to produce the text for presentation to 14-17 year olds and their parents on the issues surrounding underage drinking.

Lower band responses may use only a limited number of source texts. Expect a significant amount of lifting, some of which may not be well assimilated. In Task B weaker candidates are likely to give a descriptive account of choices made, with limited levels of analysis and an emphasis on content.

Higher band responses will demonstrate good assimilation and understanding of the source texts through the selection of suitable and interesting material, judicious editing and careful re-writing to produce a different slant on the material according to the given task. The content should be wide-ranging, drawing on a range of source texts in Task A. Task B should explore the language choices made and should explore the literary and linguistic strategies used in Task A, linking form to function and providing detailed exemplification.

AO4 assesses the candidates' awareness of the demands of a presentation context for Task (a).

Some lower band responses may rely heavily on layout with minimum consideration of content. Others could be dense prose with limited concession to format. In Task (b) the discussion of the form of the text will probably be handled at a predominantly descriptive level.

Higher band responses will successfully produce format suitable for a presentation with clear shaping of the text in terms of form, style and vocabulary to suit the given context.

Expect a range of responses which fulfil the presentation brief. For example, the text produced in Task (a) might demonstrate:

- awareness of the features of a presentation including use of visual aids
- awareness of the structural devices required to sequence and communicate ideas and to fulfil the persuasive/informative purpose.

Task (b) is likely to explore the effects achieved through register, lexis and syntax as well as justifying any layout features employed in Task (a).

AO6 assesses the ability to shape material to meet the requirements of a specific audience and purpose.

Lower band responses are likely to demonstrate insecure and/or inconsistent register. They will demonstrate only a limited awareness of audience and purpose. There is likely to be a tendency to make general observations in Task (b) rather than exploring stylistic choices in detail.

Higher band responses will demonstrate careful reading of the key elements in the question, making perceptive choices of material and format to address these elements. They will demonstrate sensitivity and scope in directing writing to a specified audience and purpose.

The text might be characterised by the following features:

- suitable variation in sentence structure and lexis to address the informative and persuasive purpose of the task
- a clear sense of audience and a clear attempt to engage them via address, register and tone
- a clear sense of the presentational context of the task
- appropriate and consistent register
- lexical choice designed to engage, persuade and inform the audience
- layout features suitable for a presentation.

Task (b) is likely to demonstrate assured knowledge of terminology and literary/linguistic concepts. At a higher level there should be clear explanations of stylistic choices made and the effects that the candidate hoped to achieve.

Guidelines for assessing the commentary

The commentary should give specific comments on the language choices made in order to address the requirements of Task (a). Effective exemplification and explanation of choice should be rewarded highly.

If the commentary has not been attempted the script is unlikely to achieve a mark higher than Band 3.

If the commentary is wholly observational, vague or fragmentary, the script is unlikely to reach the higher bands.

Assessment Objectives for Unit 2

Bands/ Marks	AO2i in responding to literary and non-literary texts, distinguish, describe and interpret variation in meaning and form	AO3i respond to and analyse texts, using literary and linguistic concepts and approaches	AO4 show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts	AO6 demonstrate expertise and accuracy in writing for a variety of specific purposes and audiences, drawing on knowledge of literary texts and features to explain and comment on the choices made
Band 1 1-10	<ul style="list-style-type: none"> identify a limited number of literary and linguistic features describe some examples of difference in meaning and form 	<ul style="list-style-type: none"> show evidence of reading mainly for surface meanings demonstrate only a bare knowledge of literary and/or linguistic frameworks and perspectives be characterised by descriptive treatment of texts, spoken and/or written 	<ul style="list-style-type: none"> show restricted awareness of how context affects the meanings of literary and non-literary texts, spoken and/or written identify limited examples of significant structural and stylistic features 	<ul style="list-style-type: none"> show minimal awareness of purpose and audience employ inappropriate slanting, tone, format and content attempt to comment on choices made, drawing on a very basic knowledge of linguistic and literary features
Band 2 11-20	<ul style="list-style-type: none"> identify some literary and linguistic features describe a variety of differences in meaning and form 	<ul style="list-style-type: none"> show some awareness that different levels of meaning inhere in texts make limited use of both literary and/or linguistic frameworks write about texts from a predominantly descriptive viewpoint 	<ul style="list-style-type: none"> make some connections between context and texts in the production of meaning, in literary and non-literary and spoken and/or written, texts describe some examples of significant structural and stylistic features 	<ul style="list-style-type: none"> demonstrate some ability to recognise purpose and audience use writing of limited appropriateness make some relevant comments on choices made, drawing on some knowledge of linguistic and literary features
Band 3 21-30	<ul style="list-style-type: none"> distinguish between some literary and linguistic features explain some of the effects produced by variations in meaning and form 	<ul style="list-style-type: none"> respond to texts as multidimensional in meaning deploy both literary and linguistic frameworks in their responses to all texts discuss most texts from a critical viewpoint 	<ul style="list-style-type: none"> show some knowledge of how selected social and cultural contexts are relevant to the meanings of literary and non-literary, spoken and/or written, texts demonstrate some critical and relevant knowledge of how specific structural and stylistic features inform the meanings of texts 	<ul style="list-style-type: none"> show clear understanding and recognition of specific purposes and audiences demonstrate ability to vary written style appropriately show sound understanding of any source material used demonstrate awareness of reasons for choices made of particular linguistic and literary feature
Band 4 31-40	<ul style="list-style-type: none"> analyse a variety of literary and linguistic features discuss in detail some of the effects produced by variations in meaning and form 	<ul style="list-style-type: none"> differentiate clearly between spoken and written texts in the production of meaning distinguish between literary and linguistic frameworks when responding to texts adopt a consistently critical and detailed stance towards texts 	<ul style="list-style-type: none"> discuss in some detail the relevance and significance of social and cultural contexts to the meanings of literary and non-literary, spoken and written, texts show in detail how specific structural and stylistic features inform the meanings of texts 	<ul style="list-style-type: none"> show a detailed appreciation of the reading needs of different audiences and appropriateness of different styles for different purposes create significant amounts of new text demonstrate a thorough understanding of any source material used explain choices thoughtfully, drawing on an assured knowledge of linguistic and literary features
Band 5 41-50	<ul style="list-style-type: none"> examine an extensive range of literary and linguistic features explain the impact of variations in meaning and form on the interpretation of literary and non-literary texts 	<ul style="list-style-type: none"> show discrimination and sensitivity in the range of their critical responses to different types of text apply literary and linguistic frameworks in detail when responding to an analysing texts exhibit incisiveness and insight as well as critical ability 	<ul style="list-style-type: none"> deploy detailed critical knowledge of a variety of social and cultural contexts when exploring the meanings of literary and non-literary, spoken and written, texts comment extensively and in detail on how a range of structural and stylistic features inform the meanings of texts 	<ul style="list-style-type: none"> demonstrate sensitivity and scope in directing writing for different purposes and a variety of audiences make perceptive choices of material and formats show assured and detailed understanding of any source material used make full explanatory comments on choices made

6383/02 Shorter Fiction Study

General Comments

You must assess candidates against five assessment objectives. These are printed at the back of the exam paper and also at the top of each column of the generic grid. Of these, AO5 is the most significant, and has a double weighting.

You need to look closely at the generic grid and at the specific indicative comments for each text. Some of the specific points, especially on language, are relevant to more than one assessment objective.

It is important to have an open mind and to reward any valid points that can be seen as meeting the assessment objectives. This is particularly important for the 'open' question of the two, where candidates can choose their own stories, and where, therefore, there can be no required or expected content, but it applies also to the more apparently focused question. All the specific points listed are merely illustrative of possibilities. They should not be seen as a check-list of required points. It is important to reward all relevant points that are supported from the text.

The notes which follow begin with descriptions of major features to be expected in answers in the Higher Bands and those in the Lower Bands. These descriptions apply to all the questions for the unit, both the specifically focused (a) questions and the open (b) questions. They are followed by more specific notes for each question.

Major differences to look for between Higher and Lower Band answers:

Lower band answers may lack a focus on the precise terms of the question. There may be some reasonable knowledge and understanding of the text, but the focus will often be on the content, especially on character and plot, rather than on the writer's use of language. There may be a considerable degree of paraphrase and narration. There may be some quotation, but quotes may be too long and will tend not to be analysed, merely quoted as examples of the writer's 'use of language'. The focus on choices of language may be very limited, or in some cases, non-existent. There is likely to be a great amount of vagueness and generalisation. Knowledge of literary and linguistic features, especially the latter, is likely to be limited, and there may be little or no use of appropriate terminology. Some answers will use a lot of terms, but mostly inaccurately. The candidate's own use of language may have serious faults and limitations: most serious would be lack of clarity in expression, and punctuation and grammatical errors. A major weakness is likely to be a failure to illustrate points being made. Repetition is likely to feature in many answers, and generally the range of points made will be very limited. Answers are likely to score poorly for AO5, and will show little awareness of how the writers create or convey attitudes and values.

Higher band answers will show a high level of knowledge and understanding of the text. Quotations are likely to be frequent and brief. There will also be a high level of knowledge of literary and linguistic features. A wide range of terminology will be used, mostly accurately, and will go beyond mere feature-spotting: instead, it will be used to make precise, detailed points that examine the effects of language choices. There will be a sharp awareness of the role of the writer in creating the text (text as construct). These answers will display a genuine integration of literary and linguistic approaches. They will be well focused on the question and will follow its precise terms. They will usually be well organised and structured, with a sense of shape and development. They will score well under AO5 and will make some attempt to explore how the writer conveys attitudes and values. There will be a good range of points. The answer will be clear and well expressed, with few technical errors. There will be genuine thoughtfulness and discussion and probably a high level of personal response. There will usually be a high level of awareness of context - internal and/or external, as appropriate.

MORE SPECIFIC NOTES ON EACH QUESTION:

This unit focuses on AO5 and also assesses AO1, AO2i, AO3i and AO4.

Answer ONE Question.

1. CARTER: *The Bloody Chamber*

- (a) Remind yourself of the episodes in both 'The Werewolf' and 'The Company of Wolves' where a girl visits her grandmother. Focusing on these episodes explore Carter's use of language to present the girl and her encounters with wolves.

In your answer you should include consideration of:

- attitudes and values present in the episodes
- subversions or alterations of the Red Riding Hood story echoed in both
- elements that are surprising or unexpected.

You should deal briefly with 'The Werewolf' and spend longer on 'The Company of Wolves'.

Examples of specific points that might be made or explored:

NB: this list should not be regarded as definitive. Do not use it as a checklist.

From 'The Werewolf' (episode begins P.109):

- visiting the sick grandmother with oatcakes and butter
- child warned of dangers of creatures in the forest: but knows how to use knife
- slashes off wolf's forepaw
- wolf's paw transforms into grandmother's hand
- grandmother seen as a witch and stoned to death
- child crosses herself and cries out at discovering the grandmother is a werewolf
- child takes over her grandmother's house and prospers.

From 'The Company of Wolves' (episode begins P.113):

- girl visits grandmother on her own initiative
- knife and gifts in the basket
- girl much loved and indulged: feels no fear
- she has just entered puberty: a stress on her virginity
- the young man's 'gleaming trails of spittle' hints at the wolf
- young man's compass
- the prize for reaching the house first: a kiss
- hints develop that the young man is not human
- size emphasised: 'huge genitals', 'huge eyes'
- girl not frightened by the howling of the wolves: she feels sorry for them
- some of the traditional questions and answers: 'All the better to...'

- much play throughout on the associations of red/scarlet
- the girl undresses and burns clothes
- she laughs at the threat to eat her: she takes the initiative
- Christmas Day - the werewolves' birthday
- a peaceful conclusion - from raging blizzard to peaceful silence.

Examples of more specifically linguistic points:

From 'The Werewolf' (episode begins P.109):

- direct speech of the mother
- imperatives: *Go and visit* (grandmother) etc.
- modifier: *good* (child)
- active verbs: *seized* (knife), *turned on* (beast)
- dynamic verbs: *slashed off* (forepaw)
- key nouns/noun phrases: *wart*, *bloody stump*
- alliteration/sibilance: *struggle*, *squawking and shrieking*
- foregrounded adverbial in final sentence: *Now*
- positive verb: *prospered* in final short clause.

From 'The Company of Wolves' (episode begins P.113):

- noun phrases to establish the girl (she has no name)
- present tense
- modifiers: *strong-minded*, *flaxen-haired*, *practised* (hand)
- positive modifiers for werewolf: *fine*, *dashing*, *handsome*
- active, dynamic verbs: *insists*, *sprang*
- metaphors: *clock inside her*; *invisible pentacle*; *unbroken egg*; *sealed vessel*
- similes: *like a pair of jaws*; *sharp as a knife*; (nipples) *ripe and dark as poison fruit*; (clock tick) *cracked like a whip*
- semantic field of redness and blood: *red shawl...blood...scarlet...bleeding*
- alliteration: *fine fellow* (emphasises her positive view); alliteration and sibilance at end: *See! Sweet and sound she sleeps*
- reported speech
- direct speech
- verb: *snacking* (*on his catch*) - ominous
- noun phrases: *hairy knuckles*, *feral muzzle*; *poor things* (shows sympathy for wolves)
- adjectives: *diabolic*, *tender* (wolf)
- minor sentences used repetitively, ritualistically: *All the better to see/hug/eat you with*
- many other minor sentences
- dynamic and/or active verbs: *went to*, *unbuttoned*, *ripped off*, *flung*, *burst out*
- adverb: *freely* (gave the kiss)
- future tense: *will lay...pick...put...eat.*

- A05** One bullet point in the question has an explicit focus on the attitudes and values present in the episode. Some of the possible points are listed above, but reward any other valid points. There are likely to be many different interpretations of the values: be tolerant of these differences. Lower band answers may show limited awareness of how Carter conveys any attitudes and values. Higher band answers will make some attempt to explore and discuss in detail how Carter conveys attitudes and values in these episodes.
- A01** Lower band answers may have lapses of accuracy and expression, and may show a limited knowledge of combined language and literary study, with limited or inaccurate use of terminology. Higher band answers will demonstrate generally clear and accurate use of language, with control and fluency of expression. They should show understanding of how Carter presents the girl and her encounters with wolves, making appropriate and effective use of terminology.
- A02i** The main focus will be on how Carter uses language. Lower band answers may be able to identify and describe only a limited variety of features. Higher band answers will explore and analyse a sound and significant range of the techniques that Carter uses in these stories. They should be able to describe and interpret how the language is used.
- A03i** Lower band answers may take a mainly descriptive approach to the text, and may make very limited use of literary or linguistic frameworks. Higher band answers will show the ability to analyse in some detail the use of language techniques and language choices together with an appreciation of literary features. There are several suggestions above, including both literary and linguistic examples, but do not regard the list as definitive, and above all do not use it as a checklist. In these stories there are many other possible points: reward any that are valid, and supported from the text.
- A04** The focus for this AO is on how Carter's choices of language and style present the girl in each story and her encounters with wolves, and on elements that are surprising or unexpected. There are rich possibilities for contextual exploration in comparing Carter's versions with the original Red Riding Hood story. The specific points above suggest some possible approaches, but again keep an open mind. Lower band answers may make limited reference to specific significant features. Higher band answers should be able to show clearly how choices of language and style produce surprising or unexpected effects, and should be able to explore the subversions of the traditional story.
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1. CARTER: *The Bloody Chamber*

- (b) Choose any **one story** in which there is a significant change or development in a central character. Explore how Carter uses language to present this change or development.

Make sure that in your answer you include a consideration of attitudes or values involved in the change or development.

- AO5** Since this is an open question, it is impossible to predict exactly what candidates will produce, so it is important to keep an open mind and to reward any relevant points. The main focus for this AO is clearly signalled in the question. Attitudes and values may be those of the character or may involve the perceptions of others. Lower band answers may show limited awareness of how Carter presents changes or developments of attitudes or values. Higher band answers should include a clear exploration of how Carter shows these changes in attitudes or values through language choices.
- AO1** Lower band answers may have lapses of accuracy and expression, and may show a limited knowledge of combined language and literary study, with limited or inaccurate use of terminology. Higher band answers will demonstrate generally clear and accurate use of language, with control and fluency of expression, and will make appropriate and effective use of terminology.
- AO2i** Lower band answers may be able to identify and describe only a limited variety of features. Higher band answers should show a thoughtful and effective analysis of Carter's use of language to convey the change or development in the central character. Specific features that might be explored are listed under the next AO.
- AO3i** Lower band answers may take a mainly descriptive approach to the text(s), and may make very limited use of literary or linguistic frameworks. Higher band answers will demonstrate knowledge of frameworks and techniques, and an ability to analyse in some detail the use of language. Among features that might be explored are: the narrative voice, imagery, descriptive language, emotive colourful modifiers and adjectives, direct address to the reader, shifts of narrative perspective, use of dialogue, lexical fields, symbolism, etc. See also the list of specific points for question (a).
- AO4** The main focus for this AO is on how Carter's choices of language and style present significant change or development in a central character. This discussion of style and language choices could use points listed above and any others that are relevant. Keep an open mind and reward all valid points. Lower band answers may make limited reference to specific significant features, and may resort to a largely narrative approach. Higher band answers will be able to explore in some detail how Carter uses a variety of vocabulary, style and other techniques, to present the change or development.
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2. MAUGHAM: *Selected Short Stories, Volume One*

- (a) Remind yourself of the story 'Gigolo and Gigolette'. Focusing on his use of language, explore how Maugham presents Syd and Stella Cotman in the story, and how he conveys their attitudes and values.

Your answer should include some consideration of:

- their attitudes to each other, to others in the story, and to their public
- their attitudes to their present and past lives
- how their values contrast with those of others in the story.

Examples of specific points that might be made or explored:

NB: this list should not be regarded as definitive. Do not use it as a checklist.

- Syd first presented at the bar: we see Stella through his eyes
- they are then presented through the perceptions of the diners
- the public, rich or hangers-on, want to be 'in at the death'
- many of them are spongers or fakes, with mostly false values and false personae
- the Colonel sees the act as a trick or fake
- implication that Stella is risking her life for the brief entertainment of largely worthless people
- the Penezzis suggest what the Cotmans have to look forward to: being forgotten, the transitoriness of fame, the possible perception of their act as basically absurd
- Stella's emotional outburst about her fears
- her attitudes to the public, to the ephemeral nature of fame, and to Mrs Penezzi
- Syd a dancing gigolo since he was 18: career ended by the slump
- Stella a former swimming instructress
- their nadir had been the dancing marathon
- jobs hard to come by in the Depression
- horrors of a future without money
- comparisons with the past: the present, with all its fear, is preferable to the degradations of the past.

Examples of more specifically linguistic points:

- evaluative adjectives: eg *nice-looking, sleek, shining*
- positive lexis for Syd: *smartly dressed, sleek, shining, refinement*
- free indirect thought: eg *let her chuck it and be damned to the money*
- idioms: *be in at the death; it broke his heart*
- perspectives of the narrative viewpoint
- direct speech
- dialogue
- lexical field to emphasise Stella's size: *little, thin, small, slim, slight*
- negatives: *not pretty*
- dialectal speech (of the Penezzis)
- frequent short simple sentences: eg *They had never regretted it*

- loaded lexis to convey Stella's view of the public: *filthy public...swine...a pack of chattering fools* and of Mrs Penezzi: *painted old hag*
- metaphors: eg *a pack of chattering fools; strike while the iron's hot*
- repetition: *he loved her; I love you; starvation...starved...starve*
- powerful nouns: eg *torture, degradation, horror, misery, anguish*
- adverbs: eg *(loved her) devotedly*
- emotive adjectives: eg *charming, tender; stinking, fifth-rate (hotels), tired and dirty.*

- AO5** The story has a very clear focus on attitudes and values, and the question gives candidates a clear steer towards a consideration of how the use of language conveys attitudes and values. Some of the possible points are listed above, but reward any other valid points. Lower band answers may show limited awareness of how Maugham conveys attitudes and values. Higher band answers will attempt to explore and discuss in some detail how Maugham conveys them.
- AO1** Lower band answers may have lapses of accuracy and expression, and may show a limited knowledge of combined language and literary study, with limited or inaccurate use of terminology.
Higher band answers will demonstrate generally clear and accurate use of language, with control and fluency of expression, and will make effective and appropriate use of terminology.
- AO2i** Lower band answers may be able to identify and describe only a limited variety of features.
Higher band answers will explore and analyse a sound range of the techniques that Maugham uses to present the Cotmans and their attitudes and values, through the presentation and viewpoints of the characters, their speech, the narrative, and any other relevant methods.
- AO3i** Lower band answers may take a mainly descriptive approach to the text, and may make very limited use of literary or linguistic frameworks.
Higher band answers will show the ability to analyse in some detail the use of language and of literary features to present the characters and convey their attitudes and values. There are several suggestions above, including both linguistic and literary examples, but do not regard the list as exhaustive. There are plenty of other possible points: reward any that are valid and can be supported from the text.
- AO4** Some possible points about style and language are listed above. Lower band answers may make limited reference to specific significant features, or to the significance of context.
Higher band answers should be able to explore relevant points in some detail, and may be able to explore the significance of the contexts of the story (such as the present entertainment for rich diners, the Cotmans' past careers, the effects of the depression, dance marathons, the Penezzis' act, etc.). Reward any valid points.
-

2. MAUGHAM: *Selected Short Stories, Volume One*

- (b) Choose **one or two stories** where social differences are of major significance. Explore Maugham's use of language to convey these social differences, their importance in the story/stories, and attitudes and/or values that are associated with them.

AO5 A clear focus in the question is on attitudes and values associated with social differences. Lower band answers may show limited awareness of how Maugham conveys attitudes and values.

Higher band answers will be able to explore and discuss in some detail such aspects of the writing as the use of narration (first or third person) and narrative point of view, how characters speak individually, use of dialogue, possible use of dialectal or non-standard spoken styles, internal monologue, direct and indirect thought and/or speech, use of evaluative lexis, etc. Since this is an open question it is impossible to predict exactly what is expected, so be prepared to credit any relevant points.

AO1 Lower band answers may have lapses of accuracy and expression, and may show a limited knowledge of combined language and literary study, with limited or inaccurate use of terminology.

Higher band answers will demonstrate generally clear and accurate use of language, with control and fluency of expression, and will make effective and appropriate use of terminology.

AO2i Lower band answers may be able to identify and describe only a limited variety of features.

Higher band answers will demonstrate an ability to describe and interpret in some detail Maugham's use of language to convey social differences.

AO3i The question specifies a focus on the use of language. Some of the possible features are listed under AO5 above, but do not regard this as definitive. Reward any points that are valid and are supported from the text. Lower band answers may take a mainly descriptive approach to the text(s), and may make very limited use of literary or linguistic frameworks. Higher band answers will demonstrate knowledge of frameworks and techniques, and an ability to analyse in some detail the use of language.

AO4 Lower band answers may make limited reference to specific significant features, or to social contexts.

Higher band answers will be able to explore in some detail how Maugham uses a variety of vocabulary, style and other techniques, and a variety of contexts to present social differences. Some of the specific points listed earlier will be valid. Keep an open mind and reward all valid points.

3. JOYCE: *Dubliners*

- (a) Remind yourself of the story 'A Little Cloud'. Explore the key contrasts that are presented in the story, and Joyce's use of language to convey these contrasts.

Make sure that in your answer you include some exploration of contrasting attitudes and values.

Examples of specific points that might be made or explored:

NB: this list should not be regarded as definitive. Do not use it as a checklist.

- contrasts between Little Chandler and Gallaher: stature, status, occupation, prospects, etc.
- Little Chandler's limited prospects ('useless to struggle against fortune') contrasted with Gallaher's rosy future
- Little Chandler's love of poetry contrasts with his mundane lifestyle
- contrasts in descriptions of Dublin: the 'kindly golden dust'/'golden sunset'/old nobility and the squalor of the street-children; the contrasts between the poor children and the rich patrons of Corless's
- Dublin and London (the need to go away to succeed)
- past and present
- contrast between the 'sober inartistic life' of Little Chandler in reality, and the possibility of producing a volume of poetry
- names: Chandler - English and Gallaher - Celtic
- drinking habits: Gallaher the hard- neat whisky-drinking journalist, and Little Chandler, normally abstinent, and heavily watering his whisky
- horizons: Little Chandler's limited to Dublin and the Isle of Man, contrasted with Gallaher's acquaintance with London, Paris, Berlin
- contrasts between Dublin and Paris: Dublin's propriety and the immorality of foreign cities
- contrast between Little Chandler's positive view of Gallaher and his later disillusionment: he 'saw behind' Gallaher
- attitudes to marriage: Gallaher has no intention of marrying, or if pressed, only to a rich foreigner
- Little Chandler becomes more positive and feels he could do better than Gallaher's 'tawdry journalism'
- contrasts between Gallaher's views of marriage and Little Chandler's actual marriage
- Byron's poetry admired by Little Chandler- but the example is not his best: melancholy and banal
- love and hatred: Annie's love for her son and hatred in her eyes for Little Chandler
- contrasts in values implied by Gallaher's lifestyle and those suggested in Little Chandler's marriage and family
- ambivalence in the ending: tears of remorse in Little Chandler's eyes contrasts with his earlier rejection of his life. Values are suggested: love, relationships, responsibility, care for others, etc.

Examples of more specifically linguistic points:

- positive lexis to describe Gallaher: Verbs: *had got on*; Nouns: *greatness*; Adjectives /modifiers: *well-cut, fearless, brilliant, bold, vagrant and triumphant (life)*
- more negative lexis for Little Chandler: Adjectives: *little (man), small, fragile, tiresome (writing), sad*; Nouns, Noun phrases: eg *a gentle melancholy, shyness, melancholy* (repeated frequently)
- free indirect thought: eg *It was something to have a friend like that* (widely used throughout the story)
- noun phrases to convey squalor of Dublin's poverty: *horde of grimy children; minute vermin-like life*
- similes: *squatted like mice*
- pre-modifiers *richly dressed (ladies)* and Noun *cavaliers* to contrast the richer Dubliners
- key adverbs: *apprehensively, enviously* (of Gallaher), *childishly* (*white front teeth*)
- negative lexis for Dublin: *poor, stunted (houses)*; metaphor: *band of tramps* (*houses*); verb *stupefied*
- metaphors: *to weigh his soul to see if it was a poet's soul; melancholy the dominant note; a prisoner for life*
- direct speech
- dialogue
- alliteration: *dear dirty Dublin*
- nouns to suggest the attractions of Paris in contrast: *gaiety, movement, excitement*; and adjectives: *gay*
- more negative lexis for Gallaher later in story: eg adjectives *unhealthy, shapeless, colourless, vulgar, gaudy, tawdry (journalism)*
- more sympathetic adjectives for Little Chandler: eg *delicate, sensitive*
- colloquialisms: eg *saw behind* (*Gallaher's refusal*)
- attitudes of Little Chandler to wife and home: modifiers/adjectives: *mean, prim, pretty*; verbs: *irritated, repelled*
- negatives: *no passion, no rapture*
- positive nouns/noun phrases: *passion, voluptuous longing*
- repetition: *useless, useless*.

- A05** The major focus of the question is attitudes and values. Some of the relevant points and possible approaches are listed above, but regard the list as illustrative and not as a checklist. As well as points listed above, reward any valid points that can be justified from the text. Be tolerant of candidates' attempts to evaluate the values suggested at the end, as there is considerable ambivalence in the ending. Expect differing views: the important thing is that there should be some support for any views expressed.
- Lower band answers may make a limited range of points, and may show very limited awareness of how Joyce conveys attitudes and values. Higher band answers will cover a good range, and will attempt to explore and discuss in some detail how Joyce conveys attitudes and values. They may well take a tentative approach to the underlying values suggested in the story, and there may be varying interpretations of them.
- A01** Lower band answers may have lapses of accuracy and expression, and may show a limited knowledge of combined language and literary study, with limited or inaccurate use of terminology, and possibly limited understanding of the deeper levels of meaning in the story. Higher band answers will demonstrate generally clear and accurate use of language, with control and fluency of expression, together with accurate use of appropriate terminology. They will show a high level of understanding of the meaning of the story.
- A02i** Lower band answers may be able to identify and describe only a limited variety of features, and may show a limited approach to the contrasts contained in the story. Higher band answers should show a thoughtful approach and will be able to describe and interpret in some detail the techniques that Joyce uses. There are many different kinds of contrast in the story, and good answers will range widely over them.
- A03i** Lower band answers may take a mainly descriptive approach to the text, and may make very limited use of literary or linguistic frameworks. Higher band answers will show the ability to analyse in some detail the use of language techniques and language choices together with an appreciation of literary features. There are several suggestions above, including both literary and linguistic examples, but do not regard the list as definitive, and above all do not use it as a checklist. There are many other possible points: reward any that are valid, and supported from the text.
- A04** Some of the specific points listed above are relevant here. Reward also any other valid points. Lower band answers may make limited reference to specific significant features, and may show limited awareness of the contexts of the story, especially that of Dublin. Higher band answers should be able to explore some of the significant contexts of the story in some detail, especially of Dublin and the contrasts made with other cities. They should be able to show how Joyce's precise choices of vocabulary and style create the meaning of the story.
-

3. JOYCE: *Dubliners*

- (b) Consider how Joyce presents the theme of isolation in **one or two stories** of your own choice.

In your answer you must focus on Joyce's choices of language to present this theme, and how he creates and conveys attitudes and values.

- A05** Candidates are guided in the question towards attitudes and values associated with the theme of isolation. Lower band answers may show limited awareness of how Joyce conveys attitudes and values. Higher band answers will be able to explore and discuss in some detail techniques used in the writing to create and convey attitudes and/or values. Since this is an open question, it is impossible to predict what the responses will be, so keep an open mind and reward any valid points.
- A01** Lower band answers may have lapses of accuracy and expression, and may show a limited knowledge of combined language and literary study, with limited or inaccurate use of terminology. Higher band answers will demonstrate generally clear and accurate use of language, with control and fluency of expression, and will make effective and appropriate use of terminology. They should also be able to show some insights into Joyce's style and use of language.
- A02i** Lower band answers may be able to identify and describe only a limited variety of features. Higher band answers should show a thoughtful approach and will be able to describe in some detail how Joyce achieves his techniques. They should be able to demonstrate a high degree of interpretation as well as insight into the presentation of the theme of isolation.
- A03i** The important thing here is the analysis of the literary and linguistic aspects and features of the stories, particularly of the writer's use of language to convey the theme of isolation. Points that might be made include: the narrative voice, direct and indirect speech, indirect thought, interior monologue, narrative perspective, lexical choices, lexical fields, connotations of lexical choices, imagery, symbolism, authorial viewpoint, characters' perceptions of themselves and of others, form, narrative structure, etc. Reward any valid precise points that candidates can make. Lower band answers may take a mainly descriptive approach to the text(s), and may make very limited use of literary or linguistic frameworks. Higher band answers will demonstrate knowledge of frameworks and techniques, and an ability to analyse in some detail the use of language. They will show clear understanding of, and response to, the theme of isolation.
- A04** Lower band answers may make limited reference to specific significant features. Higher band answers will be able to explore in some detail how Joyce uses a variety of techniques, including style and vocabulary, to convey the theme of isolation, especially in the isolation of characters in their individual context of life, home, family, relationships, status, etc. They will be able to discuss effectively how these choices have shaped the meaning of the stories. Some of the specific points listed earlier will be valid.
Keep an open mind and reward all valid points.

4. MUNRO: *Selected Stories*

- (a) Remind yourself of the story 'Images'. With a major focus on Munro's use of language, explore some of the key perceptions and attitudes conveyed by the girl narrator.

In your answer you should include some consideration of:

- the narrator's attitudes to Mary McQuade and to members of her own family
- her perceptions of Joe Phippen, his axe and his home
- Joe's attitudes and others' attitudes to him
- changes of perception/attitude at the end of the story.

Examples of specific points that might be made:

NB: this list should not be regarded as definitive. Do not use it as a checklist.

- narrated by a child trying to make sense of happenings around her
- looking back at events of a year earlier in grandma's house
- narrator held Mary McQuade responsible for grandfather's death
- pretence of not knowing Mary
- secrets: eg of not telling about the taste in Mary's food
- the power of Mary - perceived as inviting herself and taking over the house: her white nurse's uniform gives her power and makes her dangerous
- perceptions of her mother's and father's changes of behaviour under Mary's influence
- teasing and playing tricks
- perceptions of family attitudes: teasing of failure or deformity is approved, being sensitive is not
- perception of danger and invasion
- fascination with wanting to touch the body of the drowned muskrat - 'a fact of death'
- perceptions of Joe and the axe - a kind of Gothic horror. Lack of surprise: it seems natural. She fears the worst. It seems the culmination of all her childhood fears/fantasies/stories. She doesn't warn her father.
- perceptions of Joe's cellar-house: she would have liked to live in it but for the smell. It is likened to her own 'house' under the veranda
- Joe's attitudes conveyed in his dialogue and in the narrative description (eg giving whisky to the cat)
- Mary sees Joe as crazy, but narrator's father is more kindly disposed towards him
- narrator keeps the secret of the axe from her mother and Mary
- she is no longer afraid of Mary at the end
- empowered by secrets and the knowledge that 'our fears are based on nothing but the truth'.

Examples of more specifically linguistic points:

- many spoken features in the narrative voice
- parentheses
- direct speech
- questions: eg *Who could sleep? What was her smell like?* (Like a dialogue with the reader)
- antithesis: *life...death-contained*
- patternings of three adjectives - very common: eg *washed and tended and soft; implacable, waiting and breathing; foreign, gritty, depressing; large, fragile and mysterious*
- similes: eg *like an animal chained to her side; like a big balloon; like a bull-frog*
- key nouns: eg *complaint* (for Mary), *failure, deformity, danger, invasion, recognition*
- pre-modifying strings: *real, warm-necked invisible and comforting* (mother)
- verbs: *whimpered, twitched and rumbled, transfixed*
- adverbs: *childishly, naturally, delicately, contentedly*
- short simple sentences - frequent and often dramatic: eg *I was not surprised*
- post-modifying participles: eg *discarded, waiting*
- repetition and patterns of noun phrases: eg *My face, my hands, my feet grew cold*
- end focus at end of sentence: eg *...a little axe, or hatchet* (Noun Phrase); *something frail, terrifying* (adjectives)
- negatives: *not surprised, does not surprise*
- dialogue
- noun phrases: eg *feeble spasm of delirium*
- key adjectives/ adjective phrases: eg *electrified, blazing, burned-out; dazed and powerful with secrets.*

- A05** The main focus for this objective is on how Munro conveys attitudes and perceptions. Some attitudes are explicit, but many are implied or ambivalent, or conveyed obliquely, so be tolerant of candidates' attempts to suggest and explore them. Some of the points that might be made are listed above, but the list is illustrative of possibilities and must not be seen as a definitive checklist. Reward any other valid points that can be argued and supported from the text. Lower band answers may make a limited range of points, and may show limited awareness of how Munro conveys attitudes. Higher band answers will cover a good range of points, and will attempt to explore and discuss in some detail how Munro conveys attitudes and perceptions.
- A01** Lower band answers may have lapses of accuracy and expression, and may show a limited knowledge of combined language and literary study, with limited or inaccurate use of terminology.
Higher band answers will demonstrate generally clear and accurate use of language, with control and fluency of expression. They should be able to show some genuine insights into Munro's apparently simple, but often very sophisticated and subtle narrative style, and will make appropriate and effective use of terminology.
- A02i** The main focus will be on how Munro uses a variety of techniques to convey perceptions and attitudes. Lower band answers may be able to identify and describe only a limited variety of features.
Higher band answers will describe, interpret and analyse a sound range of the variety of techniques.
- A03i** Lower band answers may take a mainly descriptive approach to the text, and may make very limited use of literary or linguistic frameworks.
Higher band answers will show the ability to analyse in some detail the use of language techniques and language choices together with an appreciation of literary features. Some of the specific possibilities are listed above, but reward any precise linguistic or literary points that candidates make, and that are relevant.
- A04** Some of the possibilities that candidates might refer to in considering choices of style and language are listed above, but reward any valid points that are supported from the text. Lower band answers may make limited reference to specific significant features.
Higher band answers should be able, in some detail, to explore the contexts within the story, and to show how choices of form, style and vocabulary inform the meaning.
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4. MUNRO: *Selected Stories*

- (b) Choose a story where things that are strange or mysterious are a central feature. Explore how the strange or the mysterious is conveyed or revealed, with a major focus on Munro's use of language and on attitudes and/or values that are involved.

A05 The question has a clear steer towards attitudes and values. Lower band answers may show limited awareness of how Munro conveys these. Higher band answers will be able to explore and discuss in some detail such aspects of the writing as: use of descriptive and significant detail, use of direct and indirect speech, internalising of characters' thoughts, shifting perspectives and viewpoints, the use of the narrator, key lexis, etc. Since this is an open question it is impossible to predict exactly what points candidates will make, so be prepared to credit any relevant points.

A01 Lower band answers may have lapses of accuracy and expression, and may show a limited knowledge of combined language and literary study, with limited or inaccurate use of terminology. Higher band answers will demonstrate generally clear and accurate use of language, with control and fluency of expression, and will make effective and appropriate use of terminology. They should also be able to show some insights into Munro's style and use of language.

A02i Lower band answers may be able to identify and describe only a limited variety of features. Higher band answers will show a thoughtful response to Munro's use of language to convey or reveal things that are strange or mysterious, and to associated attitudes and values. They will be able to describe this use of language in some detail.

A03i Lower band answers may take a mainly descriptive approach to the story, and may make very limited use of literary or linguistic frameworks. Higher band answers will demonstrate knowledge of frameworks and techniques, and an ability to analyse in some detail the use of language. Some possible points that candidates might make are listed under A05, but do not regard this as a definitive list. Reward any valid points that are supported from the text.

A04 Lower band answers may make limited reference to specific significant features. Higher band answers will be able to explore in some detail how Munro's choices of language, style and form affect the meaning, and will show clear understanding of the influence of the context in which strange or mysterious things are conveyed or revealed, in affecting choices of language and in shaping meaning. Keep an open mind and reward all valid points.

5. SCOTT FITZGERALD: *The Diamond as Big as the Ritz and other Stories*

- (a) In the first story in the collection - 'The Diamond as Big as the Ritz' - most of the attitudes and values expressed by, or associated with, Braddock Washington (Percy's father) and his daughter Kismine (who falls in love with John), seem to the reader to be amusing or strange or shocking. Explore Scott Fitzgerald's use of language to convey some of these attitudes and values.

In your answer you should cover both characters and all three of the possible reactions (amusing, strange or shocking), but not necessarily in equal proportion.

Examples of specific points that might be made:

NB: this list should not be regarded as definitive. Do not use it as a checklist.

(Relevant to Braddock Washington):

- he 'doesn't mind' the few deaths and the great many prisoners - but it upsets the girls
- his main concern is the preservation of his secret, lest its discovery should destroy the world's financial systems
- contemptuous of the opinions of others (eg Schnlitzer-Murphy)
- refers to his workers as 'slaves'
- would have considered the use of a 'sulphuric acid shampoo' if the slaves had disobeyed
- the Italian teacher escapee is hunted down to be murdered
- contempt for aviators who showed no concern for their 'loved ones at home'
- claims that it is impossible to be fair-minded towards the prisoners
- he offers painless execution or to kidnap 'loved ones' and transport them to prisoners
- interested only in his own ideas
- had taken steps to promote a new war in the Balkans for Jasmine
- had a team kidnapped to work on the chateau
- offers a bribe to God
- offers an altar on which any victim that God should choose would be killed - even though it might be the greatest man alive
- asks for the heavens to open and swallow the aviators and their aeroplanes
- he had never needed to bargain with anyone before
- much could be made of Braddock's attitudes to and perceptions of God: hardly the Christian God of love, more a savage vengeful pagan deity.

(Relevant to Kismine):

- her idea of poverty is to get along with only two maids
- guests were murdered later in the year so as to extract maximum pleasure from them
- professes to be sorry that John will be murdered
- she believes a girl can have more fun with a man whom she knows she can never marry
- she will harden up to the murders of visitors - can't let death stand in the way of enjoyment of life

- many childish attitudes: eg her initial pleasure at the sight of the aeroplanes
- sees slaves as property when their quarters get blown apart: aware of their monetary value
- sees being free and poor as 'fun'
- tiring of diamonds, she found rhinestones more attractive
- humorous perceptions of Hades: thinks her father will be there.

Examples of more specifically linguistic points:

- direct speech
- evaluative modifiers showing attitudes: eg *absurd (idealism), ghastly (error), exacting (personality), arrogant (attitude), harsh (magnificence), monstrous (condescension)*
- adverbs showing attitudes: eg *(he ejaculated) darkly, coldly, angrily, (demanded) gruffly*
- noun phrases: eg *(sat in) inscrutable silence; a chaste and inscrutable selfishness* (applies to both Braddock and Kismine)
- simile: *as though the pit and its contents were no more than a hazard over which his facile iron had triumphed with ease*
- abstract nouns: eg *cruelty (doesn't exist where) self-preservation (is involved)*
- pun: *shot in fourteen different places*
- dialogue with prisoners
- irony: Kismine's *simple coiffure* - from which a large sapphire had dropped unnoticed
- passives: eg *had caused to be kidnapped*
- comic antithesis: (murdered) *very nicely*
- key verbs: eg *(father and mother have) sacrificed (some of their best friends)*
- euphemisms: *drugged (poisoned); sorry you're going to be put away*
- understatement (Litotes): *I knew it would make things sort of depressing* (ie being murdered)
- antithesis: *can't let death stand in the way of enjoying life*
- key nouns: eg *property* (slaves)
- minor sentences: *Free and poor! What fun!* (also exclamatives)
- second person pronoun to address the Almighty: *You out there*
- reported speech: *he asked only a simple thing...*
- colloquialism: *(he implied that Providence) could take it or leave it*
- distorted biblical quotation: *God was made in man's image.*

- A05** Candidates are likely to interpret details differently, and it is very important to have an open mind and to be tolerant of what they regard as strange or amusing or shocking, as well as their understanding of values. Lower band answers may make a limited range of points, and may show limited awareness of how Fitzgerald conveys attitudes and values. Higher band answers will cover a good range of points, and will attempt to explore and discuss in some detail how Scott Fitzgerald conveys attitudes and values. They will provide examples of all three specified reactions to the attitudes and values conveyed in the story. Some of the points that might be made are listed above, but the list is only illustrative of possibilities and must not be seen as a definitive checklist. Reward any other valid points that can be argued and supported from the text.
- A01** Lower band answers may have lapses of accuracy and expression, and may show a limited knowledge of combined language and literary study, with limited or inaccurate use of terminology. Higher band answers will demonstrate generally clear and accurate use of language, with control and fluency of expression, and accurate use of appropriate terminology. They may reveal genuine insights into Fitzgerald's style and methods.
- A02i** Lower band answers may be able to identify and describe only a limited variety of features. Higher band answers will explore and analyse a sound range of the variety of techniques that Fitzgerald uses to convey the attitudes and values of the two specified characters. They should be able to clearly describe and interpret the techniques that are used.
- A03i** Lower band answers may take a mainly descriptive approach to the text, and may make very limited use of literary or linguistic frameworks. Higher band answers will show the ability to analyse in some detail the use of language techniques and language choices together with an appreciation of literary features. There are several suggestions above, including both literary and linguistic examples, but do not regard the list as definitive, and above all do not use it as a checklist. In this long story there are many other possible points: reward any that are valid, and supported from the text.
- A04** Lower band answers may make limited reference to specific significant features. Higher band answers should be able to explore some of the many contexts of the story with some precision, as well as ways in which Fitzgerald's choices of style and vocabulary create the meanings of the story, both explicitly and implicitly. Some of the possibilities that candidates might refer to in considering choices of style and language are listed above, but reward any valid points that are supported from the text.
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5. SCOTT FITZGERALD: *The Diamond as Big as the Ritz and other Stories*

- (b) Choose any **one** story in which a significant aspect is some kind of rivalry.

With a major focus on his use of language, consider how Scott Fitzgerald conveys this rivalry. You must include in your answer some consideration of attitudes and/or values involved in the rivalry.

- AO5** Since this is an open question, it is impossible to predict what points candidates will make, but the question has an explicit focus on attitudes and values involved in the rivalry. Reward differing interpretations of 'rivalry' as the question invites. Lower band answers may show limited awareness of how Fitzgerald conveys attitudes and values. Higher band answers will be able to explore and discuss in some detail how attitudes and values are conveyed by such aspects of the writing as: the narrative voice conveying various viewpoints, key lexis (eg negative and positive, evaluative, emotive), use of direct and indirect speech, dialogue, imagery, significant detail, etc.
- AO1** Lower band answers may have lapses of accuracy and expression, and may show a limited knowledge of combined language and literary study, with limited or inaccurate use of terminology. Higher band answers will demonstrate generally clear and accurate use of language, with control and fluency of expression, and will make effective and appropriate use of terminology. They should also be able to show some insights into Fitzgerald's style and use of language.
- AO2i** Lower band answers may be able to identify and describe only a limited variety of features that convey rivalry in the chosen story. Higher band answers should show a thoughtful response to Fitzgerald's use of language to convey rivalry, and will demonstrate an ability to describe and interpret in some detail how choice of language affects meaning, particularly in showing the attitudes and values of the characters involved in the rivalry, explicit and/or implicit.
- AO3i** Some of the possible points that candidates might make are listed under AO5 above, but do not regard this as definitive. Reward any points that are valid and are supported from the text. Lower band answers may take a mainly descriptive approach to the text(s), and may make very limited use of literary or linguistic frameworks. Higher band answers will demonstrate knowledge of frameworks and techniques, and an ability to analyse in some detail the use of language.
- AO4** Lower band answers may make limited reference to specific significant features. Higher band answers will be able to explore in some detail how Fitzgerald conveys the rivalry through his choices of vocabulary and style, and other techniques, and should be able to explore contextual matters where these are significant. Keep an open mind and reward all valid points.
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Assessment Objectives for Unit 3b

Bands/ Marks	AO5 identify and consider the ways attitudes and values are created and conveyed in speech and writing	AO1 communicate clearly the knowledge, understanding and insights gained from the combined study of literary and linguistic study, using appropriate terminology and accurate written expression	AO2i in responding to literary and non-literary texts, distinguish, describe and interpret variation in meaning and form	AO3i respond to and analyse texts, using literary and linguistic concepts and approaches	AO4 show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts
Band 1 1-10	<ul style="list-style-type: none"> show minimal awareness of tone and value in spoken and written language make little attempt to identify techniques for representing spoken and/or written points of view 	<ul style="list-style-type: none"> indicate a limited knowledge of literary and linguistic study make limited but sometimes inappropriate use of core technical vocabulary have generally clear expression but noticeable lapses in spelling, punctuation and grammar 	<ul style="list-style-type: none"> identify a limited number of literary and linguistic features describe some examples of difference in meaning and form 	<ul style="list-style-type: none"> show evidence of reading mainly for surface meanings demonstrate only a bare knowledge of literary and/or linguistic frameworks and perspectives be characterised by descriptive treatment of texts, spoken and/or written 	<ul style="list-style-type: none"> show restricted awareness of how context affects the meanings of literary and non-literary texts, spoken and/or written identify limited examples of significant structural and stylistic features
Band 2 11-20	<ul style="list-style-type: none"> show some awareness of tone and value in spoken and written language make a limited attempt to identify techniques for representing spoken and/or written points of view 	<ul style="list-style-type: none"> indicate some knowledge of literary and linguistic study make some appropriate use of core technical vocabulary have generally clear expression but occasional lapses in spelling, punctuation and grammar 	<ul style="list-style-type: none"> identify some literary and linguistic features describe a variety of differences in meaning and form 	<ul style="list-style-type: none"> show some awareness that different levels of meaning inhere in texts make limited use of both literary and/or linguistic frameworks write about texts from a predominantly descriptive viewpoint 	<ul style="list-style-type: none"> make some connections between context and texts in the production of meaning, in literary and non-literary and spoken and/or written, texts describe some examples of significant structural and stylistic features
Band 3 21-30	<ul style="list-style-type: none"> identify some clear and relevant examples of tone and value in spoken and written language make some attempt to identify and discuss techniques for representing spoken and/or written points of view 	<ul style="list-style-type: none"> show competent knowledge and understanding of literary and linguistic study make appropriate use of core technical vocabulary have generally clear expression and few lapses in spelling, punctuation and grammar 	<ul style="list-style-type: none"> distinguish between some literary and linguistic features explain some of the effects produced by variations in meaning and form 	<ul style="list-style-type: none"> respond to texts as multidimensional in meaning deploy both literary and linguistic frameworks in their responses to all texts discuss most texts from a critical viewpoint 	<ul style="list-style-type: none"> show some knowledge of how selected social and cultural contexts are relevant to the meanings of literary and non-literary, spoken and/or written, texts demonstrate some critical and relevant knowledge of how specific structural and stylistic features inform the meanings of texts
Band 4 31-40	<ul style="list-style-type: none"> describe in some detail a variety of tones and values in spoken and/or written language show some knowledge of different techniques for representing spoken and/or written points of view 	<ul style="list-style-type: none"> demonstrate proficient knowledge and understanding of combined literary and linguistic study make appropriate and effective use of terminology have generally clear and technically accurate expression 	<ul style="list-style-type: none"> analyse a variety of literary and linguistic features discuss in detail some of the effects produced by variations in meaning and form 	<ul style="list-style-type: none"> differentiate clearly between spoken and written texts in the production of meaning distinguish between literary and linguistic frameworks when responding to texts adopt a consistently critical and detailed stance towards texts 	<ul style="list-style-type: none"> discuss in some detail the relevance and significance of social and cultural contexts to the meanings of literary and non-literary, spoken and written, texts show in detail how specific structural and stylistic features inform the meanings of texts
Band 5 41-50	<ul style="list-style-type: none"> demonstrate a confident and accurate understanding of tone and value in spoken and/or written language discuss in detail a wide range of techniques for representing spoken and/or written points of view 	<ul style="list-style-type: none"> demonstrate sustained knowledge, understanding and insight into literary and linguistic study make discriminating and pertinent use of terminology have well-controlled, clear and technically accurate expression 	<ul style="list-style-type: none"> examine an extensive range of literary and linguistic features explain the impact of variations in meaning and form on the interpretation of literary and non-literary texts 	<ul style="list-style-type: none"> show discrimination and sensitivity in the range of their critical responses to different types of text apply literary and linguistic frameworks in detail when responding to and analysing texts exhibit incisiveness and insight as well as critical ability 	<ul style="list-style-type: none"> deploy detailed critical knowledge of a variety of social and cultural contexts when exploring the meanings of literary and non-literary, spoken and written, texts comment extensively and in detail on how a range of structural and stylistic features inform the meanings of texts

6384/02 Writing for Different Audiences and Purposes

Marking Task (a) (i)

In the writing part of the exercise (a) (i), the points below could be considered strengths. However, this list must not be seen as in any way exhaustive:

- an appropriate, sensitive, imaginative use of lexis
- overall coherence, consistency and conviction
- sensible selection of details from the material
- sensible and appropriate original additions, if attempted
- an interesting narrative viewpoint
- use of precise detail and accurate observation
- conveying clearly some attitudes, feelings, emotions, values, as appropriate
- use of appropriate figures of speech
- possible focus on characters
- creation of atmosphere
- convincing dialogue or spoken language, if attempted, correctly punctuated
- some sense of 'literary' quality
- a style that is clearly aimed at adults, rather than the style for children of Text A
- use of own words as far as possible
- creation of genuine interest for the reader.

Marking Task (a) (ii)

These points could be considered as strengths (but are by no means exhaustive):

- a clear sense of purpose and audience
- a reasonably formal and consistent tenor, suitable for a report
- clarity in the writing and clear organisation of the report
- variety of experience in the three households as required by the task
- a range of matters to report on, as suggested in the task
- an appropriate and consistent use of lexis, using a reasonable proportion of educated or polysyllabic words
- varied sentence patterns, with a reasonable proportion of compound or complex structures
- intelligent interpretation and use of the material in Texts A and B
- sensible additions of the candidate's own, if attempted
- clear suggestions and recommendations
- use of own words as far as possible (though some may be taken from the texts)
- conveying clearly some reference to attitudes and values
- overall coherence, consistency and conviction.

Details that could be included in (a):

This is not an exclusive list, and must not be used as a checklist, so make sure you reward any valid points (including any invented or imagined by the candidate.) Some of the points may seem more appropriate for (i) or (ii) but do not take a prescriptive view of this: many details could be used in either task, if adapted to fit the purpose and audience. Details of the journey to the foster homes and anything preceding this are obviously more likely to be used in (i), and details about schooling and development beyond the first few days are more likely in (ii).

From Text A:

- huge numbers involved
- most children in school parties
- farewells to parents in the playground (but could also be at stations)
- travel to railway stations on foot or by bus or tram
- carried gas masks in boxes, lunch, suitcase or backpacks with clothes and toy(s)
- wore labels with name, school number and destination
- like a holiday for some: first visit to the countryside (some had never before seen countryside)
- miserable rail journeys for others: very lengthy journeys
- trains without corridors or toilet-access: many young children sick or soiling pants
- many arrived late at night - exhausted, dirty and hungry
- foster parents had mostly volunteered, but people could be ordered to take evacuees, or fined for refusal: this caused resentment
- evacuees either chosen in halls or taken round from house to house
- many evacuees came from poor families living on the dole and unable to provide adequate food or clothing: it was often a shock for better off families in rural areas to confront this
- many horrified at state of evacuees: often dirty and with no spare clothes
- some had no socks or knickers or toothbrushes
- many under-nourished, infested with lice and carrying infectious diseases
- Government rapidly provided free milk and cod liver oil for under fives
- many enjoyed themselves, had caring foster parents and loved the country life
- benefits included fresh air, contact with animals, good food, exercise, hunting and harvesting
- many grew up quickly and learned self-reliance
- many others had dismal time - homesick and bedwetting
- some hosts resented imposition of evacuees, or were unable to look after them
- no attempt to match like with like - many mismatches
- Teachers played a vital role - visiting, handling complaints, filling in forms
- initial problems with clash of local and evacuee children: fights and name-calling
- often split-shift teaching in same building
- buildings and equipment in short supply
- teachers used the good weather to organise open-air activities
- emphasis on practical activities - plays, concerts, debates.

From Text B:

- plans had been developed long before the war began and first evacuations began two days before war was declared
- priority was for evacuees from major cities to be moved to rural areas
- chaotic situations at railway stations, with many put on trains regardless of destination
- school and family groups often separated in transfer from trains to local transport
- 800,000 children, 500,000 mothers with young children and 100,000 teachers evacuated in first 3 days
- move undertaken in high spirits
- lack of organisation in many reception centres: some evacuees handed out at random, some entered into a virtual 'market' to be chosen
- many unsuitable pairings (eg the most socially deprived with the most wealthy)
- upper middle-class least affected, though the most able to take evacuees
- people shocked by urban poverty but problems often exaggerated and were the result not of deliberate neglect or 'dreadful' children, but of disruptions to routine
- 5% not toilet trained and 25% infested, usually with head lice
- for many younger children evacuated on their own, evacuation was traumatic
- homesickness: parents unable to visit
- Government financial support came later, but was frequently perceived as inadequate for full board and lodging
- food prices increased by an eighth in first 3 months of war.

Marking Task (b) - The Commentary

In answers to part (b), the commentary, look for analysis and explanation of, and comment on, the choices that candidates have made in their own writing. Look for explicit comment on how language choices are appropriate for audience and purpose.

Candidates were asked to comment briefly on how they have used language to convey attitudes and values.

In the commentary it is essential that candidates give specific examples to illustrate the points they make. Candidates should both identify and justify their choices.

Candidates are invited to comment briefly on any ways in which the language of Texts A or B has influenced them. There is no style model provided for either task (though some aspects of formality in Text B may prove useful to those choosing task (ii)), and so no stylistic features of Texts A or B are detailed in this mark scheme. Expect any references to the language of Texts A or B to be very brief: most comments are likely to be on lexis.

Notes on the Assessment Objectives:

- AO6** This is the most important for this unit. Lower band answers to (a) may not always maintain an appropriate style, may rely too much on the language of the source texts and may make some basic errors in their use of language. Higher band answers to task (a) should demonstrate an assured expertise and accuracy in writing appropriately for specific purposes, and audiences.
Lower band answers to (b) may lack clear explanations of their language choices, may fail to illustrate points, and may demonstrate limited linguistic and literary knowledge. Higher band answers to task (b) should offer clear explanatory comments on the language choices they have made, and will demonstrate a high level of knowledge of literary texts and features of language.
- AO1** Lower band answers to (a) may contain errors, and may display inconsistencies of style. Higher band answers should show a skilful use of lexis and express themselves fluently and clearly in task (a). Their writing should be highly accurate.
For task (b) lower band answers may show limited use of terminology and may show limited awareness of features of language appropriate to the genres of a novel extract or an official report. Higher band answers to (b) should demonstrate a clear understanding of appropriate features of the genres of a novel extract or an official report, and make discriminating and accurate use of terminology.
- AO3ii** Candidates will be showing their ability to evaluate literary and linguistic approaches in actually writing their response to (a). Lower band answers may demonstrate a limited number of linguistic and/or literary characteristics appropriate for a novel extract or an official report.
Higher band answers should demonstrate a confident ability to adopt an appropriate approach.

In part (b) lower band answers may describe a limited number of linguistic and/or literary characteristics, and may offer only very limited reasons for adopting specific approaches and making specific choices. Higher band answers should be able to make explicit why specific language choices were made. They should be able to identify linguistic and/or literary techniques in their own writing, and to discuss the effects. They should be able to show a confident awareness of audience and purpose, a clear understanding of the prominent features of the texts, and a clear sense of genre, and to use linguistic frameworks with accuracy and discrimination.
- AO4** In task (a) lower band answers may show limited knowledge of stylistic features relevant to the construction of an appropriate text for the specified purpose and audience. Higher band answers should be able to demonstrate a sophisticated implicit understanding of how writers' choices of form, style and vocabulary shape meanings, and how these vary according to context (here in the novel extract or the official report).
In (b) lower band answers may not relate choices to context. Higher band answers should be able to discuss explicitly these same concepts with a high level of understanding. Choices should be explored with reference to purpose and effect.

A05 In (a) lower band answers may show limited understanding of how to convey attitudes and values, while higher band answers should be able to demonstrate a perceptive understanding of how to do this. In both (i) and (ii) the attitudes and values may be explicit or implicit, or a mixture of the two.

In the commentary, (b), lower band answers may make limited attempts to focus explicitly on techniques and methods used to convey attitudes and values. Higher band answers should be able to make confident and explicit comments on the writer's viewpoint and attitude, the tenor and tone and the language choices and techniques used.

Notes on overall performance:

Lower band answers may lack consistency. They may capture aspects of appropriate style but will be unable to maintain this. There is likely to be considerable awkwardness in the writing. There may be obvious errors, particularly of punctuation, grammar, and expression. There may be extensive lifting of material without transformation into their own words. Organisation is likely to be weak. A very common feature of answers in the lower bands is a commentary that has major faults. The main faults are likely to be a lack of precise and detailed points, a lack of illustration, so that points are mere assertions, and very limited display of literary or linguistic knowledge, with very little terminology. There is likely to be much vagueness and generalisation, together with minimal analysis of language used. Commentaries may well focus more on the content of the texts, rather than on how they are written.

Higher band answers will have a very clear sense of audience and purpose, with judicious choice of lexis, and a real sense of appropriate style, both of lexis and syntax. They will make judicious use of the texts given and will use their own words. There may be a very few technical slips, but in general their writing will be highly accurate. Those at the very top will demonstrate genuine flair. The commentary will usually be quite full and detailed, with some explanation of the tenor and a sharp awareness of purpose and audience. They will display a high level of literary and linguistic knowledge, and use a wide range of terminology accurately and with confidence. They will concentrate not just on feature spotting, but on explaining and exploring the effect of the language choices they have made. They will make sensible comparative points. Conciseness is often a marked feature of answers in the top bands, as is a wide range and a large number of points.

Assessment Objectives for Unit 4

Bands/ Marks	AO6` demonstrate expertise and accuracy in writing for a variety of specific purposes and audiences, drawing on knowledge of literary texts and features of language to explain and comment on the choices made	AO1 communicate clearly the knowledge, understanding and insights gained from a combined study of literary and linguistic study, using appropriate terminology and accurate written expression	AO3ii use and evaluate different literary and linguistic approaches to the analytic study of written and spoken language, showing how these approaches inform their readings.	AO4 show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts	AO5 identify and consider the ways attitudes and values are created and conveyed in speech and writing
Band 1 1-10	<ul style="list-style-type: none"> demonstrate some awareness in directing writing for less familiar purposes and audiences be less secure in style, understanding of any source material used and accuracy of language use attempt to explain choices made by drawing on some linguistic and literary knowledge 	<ul style="list-style-type: none"> indicate some knowledge of combined literary and linguistic study make some appropriate use of terminology show some awareness of literary and linguistic concepts have some accuracy and coherence of expression 	<ul style="list-style-type: none"> make use of undifferentiated frameworks when reading spoken and/or written texts identify a restricted range of linguistic and literary characteristics in spoken and/or written texts indicate only a rudimentary awareness of why and how literary and linguistic perspectives on texts are relevant 	<ul style="list-style-type: none"> show limited awareness of how historical, social and cultural contexts affect the explicit and implicit meanings of literary and non-literary, spoken and written texts select a very restricted range of structural and stylistic features significant in the construction and reading of texts pay scant regard to spoken/written linguistic and literary choice 	<ul style="list-style-type: none"> show limitation in identifying spoken and written texts as representations of different intentions, purposes, beliefs and value perspectives engage only minimally with techniques and methods for expressing attitudes and values
Band 2 11-20	<ul style="list-style-type: none"> select some sound approaches in writing for less familiar purposes and audiences show some insecurity in use of any source material and some inaccuracy in language use explain to a limited degree why certain choices of linguistic and literary feature have been made 	<ul style="list-style-type: none"> show competent knowledge and understanding of combined literary and linguistic study, make appropriate use of terminology show awareness of literary and linguistic concepts have consistent accuracy and coherence of expression 	<ul style="list-style-type: none"> show some evidence of selection and appropriacy in adopting linguistic and literary frameworks when commenting on spoken and/or written texts describe a limited number of linguistic and literary characteristics in spoken and/or written texts show some critical recognition and give some reasons for adopting specific literary and linguistic approaches to texts 	<ul style="list-style-type: none"> explicate some of the historical, social and cultural context-dependency factors which create the explicit and implicit meanings of literary and non-literary, spoken and written texts show limited knowledge of structural and stylistic features relevant to the construction and reading of texts identify some examples of spoken/written linguistic and literary choice 	<ul style="list-style-type: none"> show in general terms how intentions, purposes, beliefs and value perspectives are represented in spoken and written texts make some attempt to describe techniques and methods for expressing attitudes and values
Band 3 21-30	<ul style="list-style-type: none"> make use of a variety of appropriate approaches in writing for less familiar purposes and audiences show some confidence in the use of any source material and accuracy in language use provide clear explanations of choices made, drawing on literary and linguistic knowledge 	<ul style="list-style-type: none"> demonstrate proficient knowledge and understanding of combined literary and linguistic study make appropriate and effective use of terminology show understanding of literary and linguistic concepts have accuracy, coherence and clarity of expression 	<ul style="list-style-type: none"> draw on a balanced and reasonably full variety of linguistic and literary frameworks when discussing spoken and written texts demonstrate and apply a critical knowledge of a range of linguistic and literary characteristics found in spoken and written texts exhibit consistency, scope and relevance when justifying different linguistic and literary approaches to texts 	<ul style="list-style-type: none"> comment with detail and understanding on a range of historical, social and cultural contexts which create the explicit and implicit meanings of literary and non-literary, spoken and written texts demonstrate some knowledge and understanding of some structural and stylistic features appropriate to the construction and reading of texts make some assessment of how spoken/written, linguistic and literary choices, contribute to textual meaning 	<ul style="list-style-type: none"> discuss in some detail how intentions, purposes, beliefs and value perspectives are represented in spoken and written texts demonstrate the appropriacy and relevance of techniques and methods for expressing attitudes and values
Band 4 31-40	<ul style="list-style-type: none"> demonstrate proficiency in adapting different writing approaches to a variety of less familiar purposes and audiences use any source material effectively and write accurate English comment sensitively on choices made, making discriminating use of literary and linguistic knowledge 	<ul style="list-style-type: none"> demonstrate sustained knowledge and understanding of combined and integrated literary and linguistic study make discriminating use of terminology show detailed understanding of literary and linguistic concepts have accuracy and fluency of expression 	<ul style="list-style-type: none"> deploy a detailed range of linguistic and literary frameworks and models when responding to spoken and written texts make relevant and critical use of a variety of linguistic and literary features and concepts in the analysis of spoken and written texts adopt a variety of appropriately self-reflective and reasoned approaches to texts 	<ul style="list-style-type: none"> discuss in detail a variety of historical, social and cultural contexts which create the explicit and implicit meanings of literary and non-literary, spoken and written texts show an understanding of scope and differentiation in the structural and stylistic features appropriate to the construction and reading of texts comment fully on how spoken/written, linguistic and literary choices, contribute to textual meaning 	<ul style="list-style-type: none"> explore, in scope and detail, how spoken and written texts embody attitudinal orientation and a variety of values show a critical and analytical understanding of various techniques and methods used for expressing attitudes and values
Band 5 41-50	<ul style="list-style-type: none"> show expertise and assurance in using different approaches when writing for less familiar purposes and audiences use any source material creatively and with written fluency and accuracy make incisive and cogent comments on choices made, making full use of literary and linguistic knowledge 	<ul style="list-style-type: none"> demonstrate perceptive knowledge, understanding and insight into combined and integrated literary and linguistic study make sustained and discriminating use of terminology show extensive understanding of literary and linguistic concepts have accuracy and distinctiveness of expression 	<ul style="list-style-type: none"> make confident and extensive use of linguistic and literary frameworks and models when analysing spoken and written texts employ a discriminating and critically accurate range of linguistic and literary features and concepts when analysing spoken and written texts demonstrate a comprehensive set of evaluative approaches to spoken and written texts 	<ul style="list-style-type: none"> deploy an extensive and detailed range of historical, social and cultural contexts which create explicit and implicit meanings for literary and non-literary, spoken and written texts show sophisticated and detailed understanding of structural and stylistic features appropriate to the construction and reading of texts assess fully how spoken/written, linguistic and literary choices contribute to the meaning and interpretation of texts 	<ul style="list-style-type: none"> demonstrate a perceptive and cogent understanding of how spoken and written texts embody diverse and differentiated attitudinal orientations and values show a confident and critical knowledge and understanding of techniques and methods used for expressing attitudes and values

6385/01 Wider Reading

This unit focuses on Assessment Objectives AO2ii and AO4, and also assesses AO1 and AO3ii.

Answer TWO questions: ONE from Section A and ONE from Section B.

SECTION A: Pre-1770 Poetry

Answer ONE question from this section.

Examiners please note that where examples of indicative content are offered these are only suggestions to give examiners a flavour of possible answers: other valid responses should be looked for and rewarded.

1. CHAUCER: *The Merchant's Tale* ed. Hussey (C.U.P.)

- (a) It has been claimed that one of the attractions of *The Merchant's Tale* is Chaucer's ability to present apparently serious and dramatic situations with a tone of comedy and mockery.

How effective have you found Chaucer's use of language, narrative perspective and literary techniques in creating this blend of the serious and the comic? You should refer to **at least two** specific episodes in some detail.

- AO2ii** The question requires understanding of Chaucer's subversion of contemporary literary genres, his inversion of the conventional order of things and an appreciation of the scope and range of his techniques.

Lower band answers are likely to be limited in their discussion of the key concepts. There may be some awkwardness in explaining how Chaucer achieves a synthesis of the serious with the comic and absurd.

Higher band answers should show an appreciation of how Chaucer employs linguistic devices and literary techniques to create ambiguity and should be aware of how he allows his characters to reveal themselves in a way that provides humour for the audience. Answers at this level are more likely to be aware of the layers of meaning in the text and should be able to explore subtextual implications with confidence.

- AO4** There are many possible episodes for candidates to choose from to explore the contrasts suggested in the question eg Januarie's long self-justifying monologue on his reasons for marrying where he reveals his inherent foolishness and self-absorption, the description of the wedding night, May's receipt and disposal of Damyan's love letter, the meeting of May and Damyan with the blind Januarie in the love garden.

The question looks for an awareness of how Chaucer's language and descriptions work to both elevate and diminish his characters and their situations.

Lower band answers will lack a deep appreciation of the range of Chaucer's technical skills. It is likely that there will be a limited exploration of the episodes chosen and the approach here may be narrative rather than critical.

In higher band answers look for range and scope. There should be understanding of the techniques employed by Chaucer to create dramatic tension which he then subverts eg literary and classical allusions elevate the tone, conventional symbols are used to set the scene but the usual conditions of romantic love are contravened and techniques such as bathos are employed to introduce mockery.

- AO1** Look for understanding of the key words 'serious and dramatic' and 'comedy and mockery' with good coverage of the aspects specified in the question ie language, narrative perspective and literary techniques.
Lower band answers may seek refuge in repeating the words of the question and may experience difficulty in discussing the more subtle aspects of comedy in the text. Answers at this level are likely to apply only a limited range of technical terms and may lack substantial coverage of the different aspects of the question.
Higher band answers should be more precise in their definitions and should show genuine appreciation of Chaucer's comic techniques and how they work.
Look for the ability to select and discriminate in answers at this level and for detailed, assured knowledge of the episodes chosen as illustration.
- AO3ii** The key discriminator here will be the ability to provide a sustained critical analysis of the chosen episodes.
Appreciation of Chaucer's verse and his use of the rhyming couplet as a key device is significant.
There are many stylistic devices which could be cited to demonstrate Chaucer's technical virtuosity eg he creates dramatic tension through the use of Biblical and religious imagery, the use of allusions to gods and Biblical figures, the employment of elegant expression through techniques such as juxtaposition, antithesis, exclamations, apostrophe: the dramatic nature of the episodes is then undermined by the use of parody, proverbial expressions which suggest criticism of his characters, the use of bathetic elements at strategic moments, the introduction of dialogue, examples of gross imagery, use of internal rhyme to reinforce a point.
Lower band answers may be limited in their identification of effective literary and linguistic devices and are likely to note them rather than extending the discussion into an exploration of their effects.
Higher band answers will be more aware of Chaucer's deliberate shaping of the episodes to work on the imagination of his audience and should identify and comment on the effectiveness of a number of the stylistic devices listed above.
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1 CHAUCER: *The Merchant's Tale* ed. Hussey (C.U.P.)

- (b) 'No one enters into the debate on marriage with an open mind.'

Remind yourself of lines 263 to 364, from 'Ther fil a strif bitwixe his bretheren two,' to 'Be wedded whanne him liste, and where he wolde.'

How successful is Chaucer in revealing the prejudices and preconceptions of his characters through his use of literary techniques and language choices? Where possible you should relate your discussion of the extract to the *Tale* as a whole.

- AO2ii** The debate on marriage is central to the text and requires candidates to recognise Chaucer's use of the debate as a vehicle to introduce different perspectives on marriage and as an opportunity to reveal more of the character of Januarie. Chaucer provides his audience with an independent voice for both sides of the debate while indicating Januarie's self-absorption and need for self-justification. Lower and higher band answers can be differentiated by the extent to which they show understanding of the variations in the approach to marriage and the way in which Chaucer makes deliberate use of his characters to advance his argument. Lower band answers may be limited to mere descriptions of the characters and could adopt a narrative approach. Higher band answers should show an appreciation of the characters as literary constructs and should be able to relate them to their dramatic functions in the text.

Answers need to show understanding of the conflicting views and advice presented to Januarie by Placebo and Justinus ie Placebo is sycophantic and Justinus is more honest and realistic: more perceptive responses may note that Justinus in fact reflects the views expressed by the Merchant.

Lower band answers are likely to be subjective rather than analytical in their exploration of the different arguments presented in this debate whereas answers in higher bands should be more aware of the rhetorical purpose of the episode and of Chaucer's intentions in using his characters to explore this major theme.

Answers in higher bands are more likely to comment on the significance of the debate in preparing us for what is to come eg Januarie demonstrates absurd illusions about marriage and dismisses any advice which does not reflect his desires and intentions.

- AO1** Look for a sustained, balanced discussion which acknowledges the dramatic purpose of the debate, explores the contribution of the different speakers, comments on the effectiveness of the literary and linguistic techniques and gives some indication of how the episode relates to the text as a whole. Lower band answers will not achieve the breadth of discussion detailed above and may concentrate on description of character at the expense of other aspects. Use of technical terminology may lack precision and could be limited to the more obvious choices in answers at this level. Higher band answers should demonstrate a greater appreciation of the implications and layers of meaning and should be able to use specific technical terms to support their discussion.

AO3ii Lower and higher band answers can be differentiated by their ability to exploit and select from the range of literary and linguistic features available for comment.

The question links Chaucer's use of stylistic devices to the creation and revelation of character.

Lower band answers may be aware of Chaucer's purposes and may distinguish between the differing attitudes of Placebo, Justinus and Januarie but may be limited in their ability to comment critically on the tone and effects created by Chaucer's use of language.

Higher band answers should be more confident in identifying stylistic devices with coherent explanations of how they work.

Answers may comment on some of the following features:

- the use of rhetorical, persuasive speeches to involve the audience
 - Chaucer's underlying mockery in Placebo's references to Solomon and to Januarie's own 'sapience'
 - Placebo's choice of religious and biblical references to add apparent authority to his argument
 - the play on words in Placebo's use of the word 'corage' which also suggests sexual potency and is used with ironic effect both here and elsewhere in the tale
 - the shift in Placebo's tone from the elevated to the vernacular with the proverbial expression 'joly pin'
 - the contrast with the speech of Justinus which is more rhythmic and more direct
 - Justinus's use of repeated imperatives 'Aviseth', 'Trusteth'
 - the phonological effects achieved by triadic structures 'water, erthe and air' and by the use of post-modification 'a yong wyf and a fair'
 - the further contrast established at the end of the debate with Januarie's dismissive 'Straw for thy Senek' with its implications for his future actions.
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2. MILTON: *Selected Poems* (Dover Thrift)

- (a) One critic described Milton's poetry as 'a performance which is more significant for the effect and sound than the actual meaning.'

Discuss how far you would agree with this claim by a close exploration of Milton's thematic concerns and his choices of language and verse form in any two or three poems in this collection.

AO2ii The quality of the argument will be important here. It is possible to provide a convincing argument either for or against the quotation but expect most answers to focus on the degree to which they agree.

Higher and lower band answers may be distinguished by the effectiveness with which they use this prompt to explore the complexity in Milton's work.

Lower band answers are likely to be restricted in their presentation of a convincing argument based on sound textual reference whereas higher band answers should demonstrate an understanding of Milton's intentions and purposes as well as a greater appreciation of his poetic skills.

Lower band answers may lack confidence in handling phonological techniques and will be limited in their ability to link form to effect.

Answers in higher bands should show more awareness of the variety and diversity of Milton's themes and stylistic devices.

Contextual variation is particularly important here and look for understanding of how Milton attempts to capture the imagination of his audience while also using his poetry as a vehicle for dealing with personal issues and as a means of revealing his convictions and beliefs.

Lower band answers may adopt a narrative/paraphrase approach with a concentration on content rather than a thoughtful analysis of Milton's poetic techniques.

For answers in higher bands look for a much greater awareness of how Milton employs different techniques in different poems depending on purpose, mood and form.

More perceptive responses may note that it is possible to cite specific poems as either examples of 'performance' eg 'Comus' or as an example of a poem that is imbued with meaning and genuine feeling eg 'Lycidas'.

Features that could be used as evidence for the performance aspect of Milton's poetry include:

- his fondness for lyrical and choric forms
- his use of classical and allegorical allusions
- his imitation of earlier writers
- his setting out of an argument with one side against another in longer poems
- his use of rhetorical devices
- creation of an elevated tone
- the extensive use of sophisticated complex lexis and lengthy descriptive phrases
- the emphasis on descriptive writing rather than action in some poems.

Equally these features could also be used to show how he employs literary and linguistic devices to enhance meaning.

Features which could illustrate the significance of meaning in his poems include:

- his ability to create moods of sadness, introspection and nostalgia
- his use of poetry to deal with personal issues and to express his political and religious convictions
- his ability to express his convictions with sincerity and yet be able to restrain and control emotion
- his use of humour
- his sharp and precise choice of images.

Reward answers which provide a balanced discussion of the areas outlined in the question.

Lower band answers may be limited in their ability to critically discuss the contribution of the different elements in Milton's poetry, particularly the intricacies of his verse form whereas answers in higher bands should see this as an opportunity to demonstrate knowledge of the range and diversity in Milton's poetry.

Look for a substantial exploration of theme, language and verse form in answers at this level.

AO3ii Lower band answers may identify some key stylistic techniques but will not develop the discussion to fully explain the effects on the audience and will use only limited textual evidence in support of their argument.

Higher band answers should draw from a much wider range of features and should be more aware of the specific effects of language and verse form, with an understanding of how Milton's stylistic choices relate to his thematic concerns.

See AO4 for suggestions about indicative content but look also for understanding of the effectiveness of phonological devices in the poems eg Milton's use of assonance, internal rhyme, half rhyme, occasional unrhymed lines which, it could be argued, add to the sincerity of his message

Reward answers which engage with the chosen poems and which appreciate the technical interest in Milton's work, whether this is used to demonstrate 'performance and effect' or to argue for the sincerity and depth of meaning.

2. MILTON: *Selected Poems* (Dover Thrift)

- (b) Many of Milton's poems are seen as sad, introspective reflections on personal events, yet he has also been praised for his awareness of the need to engage his readers.

In the light of this claim, discuss the effectiveness of Milton's language, imagery and verse form. Make close reference to either 'Lycidas' or 'On the Death of a Fair Infant Dying of a Cough' and one other poem of your choice.

AO2ii Key words and phrases here are 'sad', 'introspective', 'personal' and 'engage his readers'. The question looks for understanding of how Milton achieves a balance between the private and public elements of his poetry and also invites discussion of his strategic use of literary and linguistic techniques.

Lower band answers may explain the tone and general effect of their chosen poems but will be restricted in their exploration of how Milton achieves a synthesis of private, personal emotion with features that engage his readers.

In higher band answers look for understanding of the form of the chosen poems and how this enhances meaning eg 'Lycidas': elegaic, lyrical, classical references, elements of the pastoral, 'On the Death of a Fair Infant Dying of a Cough': funerary elegy, rhetorical discourse on the meaning of death and mortality.

More perceptive responses will be aware of the multi-dimensional nature of these poems.

AO4 Some contextual knowledge could be applied relevantly here but do not expect answers to provide this eg 'Lycidas' written in response to the death by drowning of the young poet Edward King and the historical context of the plague as the background to 'On the Death of an Infant'. Discussion of contextual factors does need to be related to the thematic concerns of the chosen poems and should be considered for their effects, for answers in higher bands. An appreciation of how Milton interweaves his political and religious beliefs with a specific narrative could add an extra dimension to answers.

Lower band answers may refer to context but are likely to narrate rather than integrate this material into an analysis of the poetry.

Higher band answers should be more acutely aware of how Milton shapes his material.

Approaches may not refer to specific context but may concentrate on the qualities of the poetry.

Look for awareness of the techniques which are deliberately chosen by Milton to engage his readers. [see AO3ii below for examples].

AO1 The poems can be approached on different levels while still allowing substantial discussion and exploration. Lower band answers may adopt a partially narrative approach with some recognition of key stylistic features. Answers at this level will not provide detailed and sustained textual analysis which will be the key feature of higher band answers. Answers in higher bands are more likely to appreciate the multi-dimensional nature of the poems.

The choice of second poem could be relevant here in providing effective material to illustrate the argument.

AO3ii Lower and higher band answers may be distinguished by the degree to which they sift the text for evidence and illustration. How Milton achieves impact is particularly significant here eg:

- his use of rhetorical devices
- classical allusions
- complexity in verse form
- Latinate syntax for emphasis
- phonological devices to create pleasing rhythms and harmony of sound
- emotive lexis
- the introduction of occasional homely English words to mitigate the predominantly elevated style
- romantic elements
- persuasive and sensuous descriptions of nature
- imagery of flowers, rivers, water.

Lower band answers may identify some techniques with limited (if any) explanation of effects. Higher band answers should be more evaluative in approach and should demonstrate confidence in selecting and applying technical terminology.

3. *Eight Metaphysical Poets* ed. Dalglish (Heinemann)

- (a) It is said that one of the key characteristics of the Metaphysical poets is their ability to provoke and persuade their readers by their presentation and development of a logical argument.

With close reference to **two or three** poems by **at least two** different poets explore the effectiveness of their literary techniques and language choices to define, illustrate and prove a point.

- AO2ii** The question requires recognition of the central concerns of Metaphysical poetry and an appreciation of the careful crafting of an argument.

Answers in lower bands are likely to describe or narrate the surface argument in their chosen poems but will not delve deeply into the text for wider implications.

Higher band answers should be more aware of subtlety and of subtextual implications.

Answers at this level should also be more precise in their identification of the poetic devices used to structure the argument.

Higher band answers are likely to be clearer in distinguishing between 'provoke' and 'persuade'.

More perceptive answers will be aware that there are often underlying issues and concerns expressed by the poets.

- AO4** Detailed knowledge of how the poems are shaped is crucial here. Lower band answers are likely to make a generalised response to how the poems work whereas answers in higher bands should be more confident in their discussion of the key techniques.

The concept of 'voice' is particularly significant here and focused responses should be aware of the many ways in which the poets imitate the spoken voice as an effective device in persuading the reader eg the use of direct address, the creation of a dialogue where the reader is witness to one side of the responses, the employment of lexical and grammatical features which imitate spoken language.

Lower and higher band answers may be distinguished by the degree of their awareness of the relationship between form and content. This may be limited to the simple noting of key features in lower band answers but expect answers in higher bands to be more specific in their assessment of how a particular poem works.

- AO1** Many poems in the collection would provide substantial material but the chosen poems do need to be ones with a specific, controlled argument. The word 'logical' is the key here. The question requires examination of the structure of the poems and an understanding of the different stages in the development of the argument.

Lower band answers may follow the narrative route referred to in AO2ii above. This approach may establish the nature of the argument but will not extend sufficiently to give a detailed investigation of the structural and linguistic choices which make the argument convincing. Higher band answers may be identified by their ability to do this and should be able to locate the crucial stages in the poems and explain how these stages are signalled by stylistic techniques.

The actual words of the question could provide a clear framework for answers.

AO3ii Lower and higher band answers may be differentiated by their ability to recognise the key role of grammatical and syntactical features. In lower band answers discussion of these areas is likely to be very limited with only the more obvious techniques being identified. Higher band answers should show appreciation of the grammatical and syntactic skills of their chosen poets and will probably explore the importance of cohesive devices eg the use of connectives and words which signal a shift or development of the argument. Specific and regular illustration will obviously strengthen the response. Imagery, symbolism, the fluency of rhythm and phonological patterning of the poems could all be profitably discussed here.

3. *Eight Metaphysical Poets* ed. Dalglish (Heinemann)

- (b) Man's relationship with God is a theme frequently explored by the poets in this anthology.

With close reference to **either** 'The Flower' by Herbert **or** 'The World' by Vaughan and **one other** poem by a different poet, explore the poets' choices of verse form, imagery and language, considering how effective they are in sharing their ideas about Man's relationship with God with their readers.

- AO2ii** The question directs attention to the religious focus of many of the poems in the collection. Look for an understanding and appreciation of how the chosen poets use specific methods and approaches to reveal very personal feelings eg both of the poems cited in the question are intense meditations and both present direct dialogues with God.

Lower and higher band answers may be differentiated by their ability to distinguish between the approaches adopted by their chosen poets. Answers in lower bands may adopt a predominantly narrative approach with limited discussion of the variety of stylistic and structural techniques employed whereas higher band answers should demonstrate knowledge of the particular approach taken by each of the poets and this should be supported by close textual reference.

- AO4** The question looks for an exploration of verse form, imagery and language. The shaping of the poems is important and technical expertise should be explored in relation to its effect.

Lower band answers may identify some of the structural elements of the poems such as verse form but will probably lack a very detailed, sustained textual exploration.

Answers in higher bands should be able to comment on the specific approaches adopted by the poets eg many of the religious poems are reminiscent of the speaking voice and give the impression of impassioned thought spoken aloud.

More perceptive answers may be aware of the formal structure of rhyme, metre and stanza form and how this relates to and advances the underlying meaning.

- AO1** Reward well structured, coherent answers which provide good coverage of the key elements in the question and which give a balanced discussion of the chosen poems.

Answers in lower bands may be unbalanced in their discussion of the two poems, particularly if they adopt a time-consuming linear approach and it is likely that answers at this level will experience some difficulty in giving clear reasons for the effectiveness of poetic choices. Answers in higher bands should be more precise in their explanations, dealing more explicitly with the final part of the question ie the poets' ability 'to share'.

- AO3ii** The question asks for an exploration of verse form, imagery and language.

Lower band answers may have a tendency to recite carefully learned explanations of verse form but may lack confidence in linking this to effect. Discussion of imagery and language choices is also likely to be limited to the more obvious examples.

Answers in higher bands should be able to relate verse form to effect by explaining how it enhances the argument and should be able to comment on specific types of imagery eg much of the imagery is accessible and is often drawn from everyday sources, imagery with strong religious connotations is frequently employed, as is imagery of the natural world. Answers may also comment on the strong rhetorical and dramatic features of the poems.

4. *Edexcel Poetry Anthology* (Section Two: Pre-1770)

- (a) In many of the poems in this section, imagery of the natural world is used extensively to convey ideas about human concerns and preoccupations.

Choose **two or three** poems where you feel that imagery drawn from the natural world is a key technique and explore how effectively your chosen poets have used natural imagery with language and verse form to give impact to their ideas.

- AO2ii** There is a wide choice of poems demonstrating different approaches which employ imagery of the natural world as a key feature. Lower and higher band answers may be differentiated by their ability to distinguish between these approaches and their ability to examine the synthesis between imagery, rhythm and verse.

Lower band answers are likely to be limited in their awareness of how these different aspects of a poem are integrated whereas answers in higher bands should be more capable of recognising the characteristic and identifying features of their chosen poems.

It is likely that answers in lower bands will identify only the more obvious images and may rely on a discussion of content rather than recognising the importance of technical devices.

Higher band answers should be more aware of the function of the poets' choice of imagery.

- AO4** In many of the poems the natural world is central to meaning eg 'The Twa Corbies' and 'The Three Ravens', in others it can be used to set the scene or to explore a specific relationship eg 'They Flee From Me', or, as in 'Sonnet 73', it may be used as a vehicle for the discussion of mortality and the passage of time. Note also the use of natural imagery for ironic purposes in 'Sonnet 130'.

Imagery drawn from the natural world is used to convey moods of sadness, regret, pathos, anger etc or in some cases it is used to reveal issues about human life eg the function of the animals in 'The Twa Corbies' and 'The Three Ravens'.

Lower band answers may have a tendency to list features and may be limited in their ability to provide specific links between form and meaning.

For answers in higher bands look for the ability to explore the integration of images with the structural features of the poems. Look for some sustained explanation of verse form and effects for answers at this level.

- AO1** Lower and higher band answers may be distinguished by the extent to which they provide the following: judicious choice of poems, balanced coverage, the ability to range over the key areas specified in the question, substantial use of textual illustration. Lower band answers are likely to be limited in their proficient use of appropriate technical terms and might be repetitive. Answers in higher bands should demonstrate more confidence in exploring the areas identified above.

AO3ii Lower band answers may paraphrase rather than evaluate, possibly repeating the words of the question ie 'give impact' rather than employing their own lexical choices.

Answers in higher bands should be more aware of how the poets create impact with clear understanding of what the impact on the reader is.

Features that could be discussed include:

- symbolism of the moon, storms and the sea
 - personification of animals
 - seasonal changes reflecting human relationships
 - comparisons between people and nature
 - the natural landscape used as a background for love
 - romantic associations with flowers
 - rhythmic effects used to reinforce the message....
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4. *Edexcel Poetry Anthology* (Section Two: Pre-1770)

- (b) Direct address to persuade a specific audience is a favourite technique of the poets in this section of the *Edexcel Poetry Anthology*.

Remind yourself of either 'Death, Be Not Proud' by John Donne or 'Since There's No Help' by Michael Drayton, and one other poem of your choice, where there is a persuasive argument directed at a specific audience. Consider how effectively the poets have used language and literary techniques to advance their argument.

- AO2ii** There are many suitable poems that may be used with those offered in the question although the question does direct candidates to choose one where there is a definite sense of a one-sided conversation. The key discriminator here is awareness of how the poets imitate spoken language features to personalise their argument and to create intimacy. In many cases the readers are made to feel as if they are being invited to witness the conversation, equally in other poems the reader may be the direct target of the poet. The audience addressed could be abstract, as in 'Death, Be Not Proud' or a specific person, eg 'Edward', or an unnamed audience eg 'Since There's No Help'.

Lower band answers may be limited to the more obvious features which characterise their chosen poems: expect some listing or repetition of ideas here.

Answers in higher bands should be more precise and discriminating in their exploration of how the poets achieve their effects.

How the poets 'advance their argument' is an important part of the question.

Lower band answers may rely heavily on narrative/paraphrase to do this whereas higher band answers are more likely to demonstrate awareness of the key grammatical and structural techniques which provide cohesion for the argument.

- AO4** This requires an explanation of how the forms chosen by the poets reflect or provide a contrast with meaning/content.

Expect lower band answers to be more subjective in their interpretation of the 'voice' of the poet, with limited exploration of specific techniques. Answers in higher bands should demonstrate understanding of how the sense of a dialogue is achieved and could recognise that in some cases the poet has adopted a persona.

Answers in higher bands should also be more aware of the social and cultural contexts which affect the poets' choices, although to be successful this should be integrated into the analysis rather than separate biographical or background information.

- AO1** The choice of poems could be relevant here in providing interesting contrasts in the material: although a comparative element is not included in the question, variety in the poems chosen would offer more scope for applying a range of literary and linguistic approaches.

Lower band answers may apply knowledge of stylistic techniques without clear shaping to address the question. Coverage of the chosen poems may be unbalanced, particularly if a linear approach is adopted.

Higher band answers should be discriminating in their selection and application of technical terminology and should be more able to recognise the features which make the argument 'persuasive'.

AO3ii The question gives a general requirement to consider the literary and linguistic techniques employed by the poets therefore discrimination is needed here.

Lower band answers are likely to deal superficially with the evaluative element in the question ie 'consider how effectively'. Answers in higher bands should be more penetrating in their assessment of how the poems actually work.

Possible features for discussion include:

- the use of imperatives
 - caesura to create strategic pauses
 - personal pronouns eg 'you' and 'thou'
 - modals to suggest possibility and uncertainty eg 'if thou wouldst'
 - foregrounded conjunction 'And' at beginning of lines to advance the argument
 - 'if' frequently used to stress conditional nature of the situation
 - quoted speech
 - regular rhythmic patterns
 - repetition to add persuasive emphasis
 - variety in choice of imagery from the mundane and everyday to the fantastic and exotic.
-

5. POPE: *The Rape of the Lock* (O.U.P.)

- (a) A critic has described Pope as 'an amused grown-up writing of children'.

How effectively, in your opinion, does Pope use a variety of literary devices and language choices to treat his characters in *The Rape of the Lock* with gentle mockery? You should refer to at least two specific episodes in the poem.

AO2ii The question asks for reference to at least two specific episodes, allowing candidates scope in demonstrating their knowledge of the whole text. There are different possible approaches to this requirement for textual reference eg some answers may be wide-ranging while others may choose to concentrate on the specific episodes chosen.

Either approach is acceptable but do look for evidence of close knowledge of the text.

The word 'characters' should direct candidates to consider the function of the characters as dramatic constructs. Lower band answers may be limited in their appreciation of this aspect and could be subjective or anecdotal in their explanation of how Pope treats his characters.

Higher band answers should be more confident in recognising the elements of criticism and censure in Pope's portrayal of his characters and should be aware of his ability to distance himself in providing a commentary on their attitudes and actions. More perceptive responses may be aware of the variety of tones and attitudes that Pope adopts and that, although he uses stereotypes that would be familiar to a contemporary audience, he is not restricted in his approach to characterisation but offers his readers a variety of interpretations and perspectives. Answers at this level are likely to be more aware of Pope's relationship with his characters.

AO4 The key requirement here is an understanding of Pope's good-natured wit and his intention to make an underlying attack on a society which is obsessed with the trivial and the superficial.

Lower and higher band answers may be differentiated by their appreciation of how he achieves this 'gentle mockery'.

Lower band answers may be limited in their understanding of Pope's humour and could lack confidence in explaining how the mockery is mitigated to become gentle.

Answers in higher bands should demonstrate more recognition of Pope's skills as a satirist and may even be aware that he is actually enjoying himself. The reference to Pope as 'an amused grown-up' (from Wilson Knight) may lead more perceptive responses to explore his demonstrations of affection for his characters.

Lower band answers may be narrow in their focus here whereas answers in higher bands should be more capable of seeing the complexity in Pope's presentation and shaping of his material and the consequent complexity of his readers' responses.

Features that may be discussed include the following:

- Pope presents his characters as attractive while showing their obsession with trivial details
- he emphasises the ceremonial nature of the events and situations
- he keeps crossing the gap between the epic and the mundane
- Belinda's character and environment are seen in different lights: at times she can be appealing to the reader.

- A01** Understanding of the key words and phrases in the question may be a good discriminator here. Answers in lower bands may demonstrate broad knowledge of the text and of Pope's satiric purposes but may lack confidence in considering Pope's position as 'an amused grown-up' or in their ability to explain the 'gentle' nature of his mockery.
Answers in higher bands should demonstrate more skill in searching for nuances and implications in the text and should be prepared to demonstrate why and how Pope's techniques are effective.
- A03ii** 'In your opinion' is a prompt to encourage candidates to show personal engagement and to express preferences. Lower band answers are likely to be limited in their understanding of different types of humour and may adopt a very narrow focus here. Higher band answers should be more aware of Pope's intentions and should be prepared to evaluate his techniques and approaches.
Features that could be discussed include:
- the use of ironic contrasts
 - the employment of bathos as a key technique
 - the strategic use of irreverent moments
 - the many occasions when he creates a shift from the elevated to the diminutive
 - his frequent changes from the heroic style work naturally as an anti-climax.
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5. POPE: *The Rape of the Lock* (O.U.P.)

- (b) Remind yourself of the description of the Sylphs in Canto II from line 53, 'All but the Sylph ...' to line 72, 'He rais'd his azure wand, and thus begun.'

Explore the effectiveness of Pope's use of narrative strategies, language choices and literary techniques in creating dramatic tension through his portrayal of the Sylphs in this extract and elsewhere in the poem.

AO2ii The question looks for understanding [either explicit or implicit] of the Sylphs as parodies of epic deities indicated by their characteristics eg they symbolise honour, they are light and ineffectual, they are portrayed in concrete terms although they are mystical figures. Their function is to allow Pope to show his awareness of the absurdity of a point of view and there is a suggestion that their charm actually springs from their absurdity. Lower band answers may note the more obvious aspects of the role of the Sylphs but will lack detailed appreciation of how Pope exploits this device. Answers in higher bands are more likely to recognise how Pope exploits traditional literary approaches and genres in his deliberate down-sizing of the epic Muses in their role as Belinda's counsellors.

AO4 Candidates need to recognise that this episode with the Sylphs is central to the action of the poem as they are the only barrier between Belinda and the Baron's scissors. Pope deliberately makes the Sylphs ephemeral and fragile to highlight the vulnerability of Belinda's situation while suggesting mockery of the trivial concerns which dominate.

Ariel's list of possible calamities in his speech following this episode [lines 105-110] is used to highlight Belinda's inverted and confused sense of values. The contrasts made here are deliberately ludicrous.

Elsewhere in the poem Pope personalises and creates reader sympathy for the Sylphs eg the defeated Ariel is forced to abandon Belinda 'And Ariel weeping from Belinda flew'.

The restoration of the Sylphs at the end indicates a re-establishment of order and a sense of closure 'The Sylphs behold it kindling as it flies'.

Lower band answers may take a relatively narrow view of the role of the Sylphs and will lack awareness of the multi-dimensional nature of the text which should be suggested in answers in higher bands. Higher band answers should be aware of the variety in interpretations offered by Pope's presentation of the Sylphs and his intention to create 'dramatic tension' by introducing uncertainties and ambiguities.

AO1 Selection and application of literary and linguistic terminology will be the key discriminator here. Lower band answers may rely on a pre-learned check-list whereas answers in higher bands should be more flexible in their use of literary and linguistic knowledge to analyse this extract and to point to the wider implications for Pope's thematic concerns and attitudes in the poem as a whole.

Coverage is also important here. Lower band answers will lack the range and substance which will define answers in higher bands. Higher band answers should demonstrate greater understanding of the meaning of dramatic tension and should show awareness of how Pope attempts to appeal to his audience.

AO3ii Lower band answers are likely to identify a limited range of techniques and may not address all the aspects contained in the question. In particular they may lack confidence in their discussion of the explicit effects of linguistic devices.

Higher band answers will adopt a more sustained, objective critical approach and should be able to link their explanation of their chosen techniques with an explanation of how they achieve dramatic tension. Look for detailed textual illustration in answers at this level.

Features that could be discussed include:

- the repeated use of zeugma as a key technique eg 'Or stain her Honour, or her new brocade', 'Or lose her Heart, or necklace'
 - the threats delivered by Ariel to the Sylphs are also bathetic eg '*transfixt with Pins*'
 - the use of climactic moments in the personification of the Sylphs eg 'Anxious, and trembling for the Birth of Fate'
 - personification of abstract nouns
 - lexis with delicate sound effects
 - tactile and visual imagery eg the rhythmic effect of 'Purple Pinions' in the extract.
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Section B: Modern Literature

Answer ONE question from this section.

6. FRIEL: *Translations* (Faber)

- (a) How successfully does Friel use dialogue, interaction and dramatic techniques in *Translations* to explore the idea that language is the root of all power?

AO2ii Candidates are likely to focus here on Friel's presentation of the historical conflict between the English and Irish languages and cultures. Expect a thorough discussion of the various ways that language is linked to power throughout. Lower band answers might tend to try to prove that language is power in the play by relating examples of this without providing an overview. Higher band answers will no doubt address the dramatic conceit of the play being written in English and explore the historical contexts involved.

AO4 The scope of the question is such that candidates will be able to offer a wide variety of material in their explanation of how the play works as drama and so presents the issues surrounding language and power. Lower band answers are likely to be quite narrative in nature and perhaps focus on the 'power' element rather than on the uses of language etc. Higher band candidates will demonstrate their understanding of the range of language and literary techniques used by Friel, making appropriate links.

AO1 Careful selection of textual references will be important here with the appropriate use of linguistic and literary terminology. Lower band candidates will be less successful at explaining the effects of Friel's linguistic and dramatic choices and the contexts. Higher band candidates will need to produce a balance between the main elements identified above in AO2ii in order to provide a well-structured, coherent answer which links form to function.

AO3ii Lower band candidates will probably provide a fairly limited range of Friel's techniques as well as a limited range of terminology. Higher band answers should demonstrate an awareness of the features of spoken discourse and use the linguistic / literary approaches to show how the theme of power is presented by these. A clear discriminator will be how well the candidates approach the 'explore the idea' prompt in the question.

6. FRIEL: *Translations* (Faber)

- (b) Look again at the beginning of Act Two, SCENE TWO from page 61 to page 65 '*She turns away from him and moves slowly across the stage.*'.

Explore how far Friel's linguistic and dramatic techniques in this section reflect the themes of the play as a whole.

AO2ii This question should encourage candidates to explore Friel's themes about conflicting ideologies and the importance of language, culture, history etc. Lower band answers may be restricted by offering accounts of the character's roles and their relationships with less analysis of the 'linguistic and dramatic effects'. Higher band answers are likely to explore the dramatic tension in this section and relate this to the play's themes and the English / Irish contexts.

AO4 The changes in the language of the interaction and the many stage directions will provide good opportunities to discuss the shaping of this section and will provide a variety of links to the rest of the play. The dramatic presentation of the language issues should be a focus here and will generate evaluation of the main themes of the play. Lower band answers may show a more limited awareness of the dramatic / structural features and perhaps focus more on what happens rather than on the language and methods by which this is developed. Higher band candidates can be expected to offer perceptive comment about Friel's crafting of the exchange and its symbolic relevance, with a clear focus on how the 'effects' are created and their purpose.

AO1 There will be many possibilities for links to the rest of the play so relevant exemplification and clear engagement with the text should be rewarded. Lower band answers may display a less balanced response to the prompts in the question and perhaps not discuss the whole play as much. They may be less convincing in their handling of language analysis. Higher band answers will demonstrate a confident evaluation of discourse analysis, discussion of symbolism and dramatic significance.

AO3ii Lower band answers may identify a restricted range of the literary and linguistic aspects and perhaps have a more narrative approach to characterisation and themes. Higher band answers will offer a range of stylistic and linguistic features, commenting on the ironies and dramatic tensions of the extract and with good employment of terminology.

7. MAMET: *Oleanna* (Methuen)

(a) How successfully does Mamet craft the dialogue to change the pace of the drama and create the increasing tensions between John and Carol in *Oleanna*?

AO2ii Candidates will need to be aware of the way the drama develops and the dynamics of the dialogue. Lower band answers are likely to have a narrative approach focusing more on the development of the power struggle, with less consideration of uses of language in the build up of dramatic tension. Higher band answers will explore in detail how Mamet's careful crafting of each act reveals the characters' changing progress and status in the play as a whole.

AO4 Lower band answers will tend to offer a more limited range of the features of dramatic interaction and a less detailed analysis of the shaping and dynamic nature of the text, perhaps being more focussed on the aspects of changing power rather than how it is developed through the language. Higher band answers will discuss in detail how the changes in the pace of the interaction, the length of utterances, the use of monologues, prosodics, ellipsis and interruptions etc reflect the shifting of power between the characters. There will be analysis of structural and stylistic features of the text as spoken discourse and a clear explanation of the dramatic effects the writer achieves.

AO1 Lower band answers could display a restricted range of examples and terminology, showing a more superficial analysis. It is to be expected that higher band answers will present a balanced view in which they provide some insights into the deliberate development of the tensions in the dialogue over three acts. Higher band answers will develop a coherent argument and offer insights into the changing tempo of the dialogue and the dramatic effects. Good textual references with a discriminating use of terminology should be rewarded here.

AO3ii Lower band answers will probably show a limited awareness of literary and linguistic approaches with little differentiation of frameworks. Higher band answers will critically examine a wide range of the writer's use of features of spoken discourse and dramatic development.

7. MAMET: *Oleanna* (Methuen)

- (b) Remind yourself of the section in Act ONE from page 22, 'JOHN: You have to look at what you are,' to 'JOHN: We won't tell anybody.' on page 26.

Focusing on Mamet's use of language and dramatic techniques, explore the extent to which John's errors of judgement in this extract and the rest of the play contribute to his downfall.

- AO2ii** Candidates are likely to begin by discussing John's position on education and 'tests', and by the nature of the deal he offers Carol centring on the issue of 'badness', 'rules' etc. Lower band answers may concentrate more on describing his mistakes without a sufficient focus on the development of the language. Higher band candidates will demonstrate perceptive analysis and a sustained understanding of the nature of John's 'downfall'.
- AO4** Lower band answers will make appropriate use of terminology but perhaps dwell too much on the given section and not sufficiently discuss the rest of the play. Higher band candidates will demonstrate confidence in their combined linguistic and literary approach and make discriminating use of terminology. Reward a clear personal response and thoughtful evaluation balanced with appropriate textual references. For example, candidates may well see a link between John's words / actions in the extract and Carol's references to them in Act 3.
- AO1** Careful examination of John's lexis and utterances and the consequences of these in subsequent interaction will be key here. Lower band answers might be more descriptive in their assessment and cover only a limited variety of literary and linguistic concepts whereas higher band answers will critically examine a range of linguistic and literary concepts in their analysis.
- AO3ii** Careful examination of John's lexis and utterances and the consequences of these in subsequent interaction will be key here. Lower band answers might be more descriptive in their assessment and cover only a limited variety of literary and linguistic concepts whereas higher band answers will critically examine a range of linguistic and literary concepts in their analysis.
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8. STOPPARD: *Jumpers* (Faber)

- (a) '*Jumpers* is a comedy based on misunderstanding and deception.'

How effectively do you think Stoppard uses these comic elements to explore serious issues about knowledge and reality? You should focus on his use of dramatic and linguistic techniques in the play as a whole.

- AO2ii** Candidates should demonstrate a very good awareness of the of the play's themes and how the dramatic treatment of them reveals and explores key concepts. Lower band candidates may show a restricted understanding of how the language and dramatic techniques present these ideas, and perhaps simply describe 'comic elements' without discussion of their effects. Higher band answers will show a clear understanding of the key words in the question and integrate a discussion of them with a focus on Stoppard's language and humour in the presentation of his ideas.
- AO4** Expect a range of possible examples of comical elements here. The key must be the linking of form to function and clear explanation of the writer's intended effects. Lower band answers may be overly concerned with the humour of the characterisation and the action and might not make appropriate links to explain the dynamic nature of the play as a whole. Higher band candidates will demonstrate perceptive awareness of the writer's use of dramatic techniques in shaping the drama and developing the thematic strands and ideas.
- AO1** Lower band answers may lack confidence in their handling of the key elements of the question and make limited use of terminology appropriate to combined literary and linguistic study. Higher band candidates will present a well balanced exploration of the elements of the question with a good personal response to the text which demonstrates engagement as well as understanding.
- AO3ii** Selection of appropriate material from the play will be important. Lower band candidates could be limited in their awareness of the relevance of literary and linguistic perspectives while higher band answers should demonstrate a critically accurate range of literary and linguistic techniques with a sound evaluation of concepts.
-

8. STOPPARD: *Jumpers* (Faber)

- (b) Remind yourself of the section in ACT ONE from the top of page 28, 'DOTTY *takes off the fish bowl ...* .' to page 32, 'GEORGE *walks to the door, taking his tortoise.*'

How successfully does Stoppard use dialogue, interaction and dramatic techniques in this section to present his ideas and themes, and how are these developed in the play as a whole?

- AO2ii** Candidates will need to consider the philosophical ideas/conflicts here and demonstrate a good understanding of how these are presented in the play as a whole. Lower band answers may tend to show limited understanding of the concepts and how they are presented dramatically. Higher band candidates should examine Stoppard's main ideas/concepts showing awareness of the relevant contexts.
- AO4** Candidates should explore the central themes of the play and should make specific comments about the development of the drama and how Stoppard exploits the relationship of George and Dotty for the purposes of humour and to present the main ideological conflicts. Lower band candidates may be too concerned with aspects of plot and the nature of the marriage rather than providing an overview of the 'ideas and themes'. Higher band answers will demonstrate this with carefully selected exemplification discussing a range of the writer's techniques and language.
- AO1** Lower band answers may be more focused on the extract and only discuss the key prompts more generally with a lack of detailed analysis or good exemplification. Higher band answers will have a perceptive critical evaluation of the dramatic and linguistic elements of the question and show a personal engagement with the play as well as a discriminating use of terminology.
- AO3ii** Lower band answers are likely to be narrative and make limited differentiation between the frameworks. Higher band answers will evaluate a range of linguistic and dramatic techniques to demonstrate an overview of the 'ideas and themes'.
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9. **PLATH:** *Selected Poems* ed. Hughes (Faber)

- (a) 'Plath's poetry is very much concerned with her own emotions and experiences.'

With close reference to **two or three** poems of your choice, discuss how successfully she uses literary and linguistic skills in dramatising these experiences and emotions to communicate them to her readers.

You should refer in particular to her use of verse form, imagery and language choices.

- AO2ii** The question prompts candidates to consider how successfully Plath communicates her personal experiences and emotions to a public audience by using her creative and technical skills as a poet. Recurring themes are her experiences of motherhood, her relationship with her father, thoughts on the position of women in society, on nature and death etc.

Look for understanding that although Plath is interested in her own psychological state she is able to dramatisate it in ways that make her own experiences have relevance to wider global issues eg Nazism in 'Daddy'.

Lower and higher band answers may be distinguished by the ability to recognise this important feature of her poetry.

Lower band answers are likely to be more subjective and may have difficulty in explaining how Plath uses her poetic skills to present her personal feelings in a controlled and contained manner. Answers at this level may emphasise the confessional element of her poetry at the expense of her technical skills.

For answers in higher bands look for understanding that, although she is very concerned with her own emotions, her poems have resonances of the world around her and reflect contemporary social and political issues. More perceptive answers may also be aware that the variety in her subject matter creates a range of different moods eg anger, fear, affection, love, joy, satirical humour.

- AO4** The key idea here is how Plath dramatises her feelings and how she links the inner with the outer world. Lower band answers may demonstrate some understanding of her poetic voice but the approach to analysis is likely to be limited to the identifying and labelling of features whereas answers in higher bands should be able to make links between form and purpose and should be aware of the disciplined, controlled shaping of her material.

Answers may discuss the significance of setting and imagery and how her presentation of her themes against a visual landscape gives the reader terms of reference.

Perceptive responses may be aware that her concern with the structure of her poems makes challenging material more convincing for her readers. In addition she draws upon her readers' own cultural experiences by her recurrent use of traditional symbols, images and references eg the moon, the sea, flowers, colour, which give her poems a general accessibility.

- AO1** Lower and higher band answers will be differentiated by the extent to which they are able to discuss the areas identified in the question by a close exploration of their chosen poems. Answers in lower bands may lack precision in their interpretation of the key concepts of 'dramatise' and 'accessible' and may rely on a description of content.

Higher band answers should be more perceptive in being able to see and explain how Plath can make her private concerns into suitable material for a public audience.

Answers at this level should be able to draw upon a range of suitable technical terms to provide a succinct and focused analytical approach.

A03ii The requirement here is for candidates to consider how successfully Plath communicates her emotions and experience. Reward answers which explain how she makes her world real for a wider audience.

Lower band answers may take a narrow view and are likely to list features without extending to provide detailed, sustained textual analysis. It is possible that answers at this level may be subjective and may see her as self-obsessed.

Answers in higher bands should focus on specific techniques and how they work.

Look for close textual reference for answers at this level.

Features that may be discussed include:

- her contrasting use of traditional and innovative images and symbols
 - her acute visual observation
 - her conscious awareness of the aural quality of her poetry so that sound is used constantly to reinforce meaning
 - the frequency of the first person pronoun
 - her use of direct address to her subjects eg her father, her children
 - her use of colloquial language.
-

9. **PLATH:** *Selected Poems* ed. Hughes (Faber)

- (b) Readers of Plath's poetry often comment that they enjoy her poems because of her controlled manipulation of imagery, phonological effects and verse form to enhance her subject matter.

With close reference to 'Little Fugue' or 'Nick and the Candlestick' or 'Ariel' and one other poem of your choice, consider how successful you have found these aspects of Plath's poetry.

- AO2ii** The question requires candidates to comment on Plath's technical skills and how they affect her readers' response. A choice from three poems is offered as a starting point in anticipation that one of these may prove to be a personal favourite, which, combined with one other of the candidates' own choice, should increase the opportunity to discuss the 'enjoyment' element.

Lower band answers may demonstrate knowledge of the content of the poems with some awareness of the variety in Plath's subject matter and poetic techniques but equally they may have a tendency to be over-concerned with relating biographical details at the expense of textual analysis.

With poetry that is essentially personal, contextual factors may be relevant but for answers in higher bands look for this type of information to be integrated into the analysis. Higher band answers should also demonstrate much greater awareness of Plath's imaginative and varied use of sound and structure, rhythm and language.

- AO4** The key requirement here is for candidates to show how Plath achieves a fusion of different thematic and technical elements in the chosen poems.

Lower band answers may be restricted in the range of structural features selected for discussion and the areas identified in the question are likely to be dealt with superficially or imprecisely. For answers in higher bands look for a more detailed, sustained explanation of how Plath deliberately shapes her poetry to convey themes and emotions in an individual and often highly original way. There should be an appreciation of the complexity of her poetry in answers at this level and there is likely to be more awareness of the imitation and representation of the spoken voice as a prominent feature.

Answers may comment on some of the following features: variety in stanza form, line length, rhythm eg the musical structure of 'Little Fugue', the use of simple statements to create a situation and the regularity of verse structure in 'Nick and the Candlestick', the lexical and rhythmic energy of 'Ariel'.

More perceptive responses may be aware that technical control provides a structure for Plath's emotions and therefore makes her personal reflections more accessible for her audience.

AO1 The extent to which candidates feel that Plath is successful in creating enjoyment for her readers is not important, in fact, it would be possible to argue that she does not, but the crucial issue here is the quality of the argument, which should involve a demonstration of sound textual knowledge and convincing illustration from the chosen poems.

Lower band answers may be unbalanced in their discussion of the areas identified in the question, eg expect some labelling of verse form but not a clear explanation of how Plath achieves a synthesis between verse form and the other elements in her poems.

The element of personal response may be subjective in answers at this level.

Higher band answers should be able to give a more cogent, critical assessment of Plath's achievement. Look for more confidence in the organisation of the material and greater scope in the exploration of her poetic techniques for answers in higher bands.

AO3ii The evaluative element is tied into the personal response and the prompt of 'how successful you have found' invites candidates to be reflective in considering the impact of Plath's poetry on themselves as one of her readers.

In lower band answers expect some repetition of the words 'enjoyment' and 'successful' without any real qualification of what they mean. Answers at this level are likely to adopt a narrow focus and technical terms may be repeated and/or used vaguely with little, if any, attempt to explain their effects. Higher band answers should be more confident and precise in explaining the effect of Plath's poetry on her readers and, it is hoped, will be more specific in their discussion of how they do or do not derive enjoyment from her poetry.

Answers may identify and comment on some of the following features:

- personal pronouns indicating the highly self-referential nature of Plath's poetry
 - variety of both abstract and tactile images including gothic nightmare images and the repetition of death imagery
 - images of sight and blindness eg 'Little Fugue'
 - distortion of nature imagery eg 'Little Fugue' and 'Ariel'
 - the evocation of dramatic, dreamlike and symbolic landscapes
 - religious connotations of words and symbols
 - the effective use of enjambement and strategic line breaks eg 'Ariel'
 - use of rhythm to increase intensity of meaning
 - increasing pace and momentum achieved by rhythmic and phonological effects.
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10. NICHOLS: *The Fat Black Woman's Poems* (Virago)

- (a) Nichols has expressed concern about how literature often portrays black people through negative stereotypes.

With close reference to **three poems** of your choice from this collection, explore how effectively you feel Nichols uses imagery, language choices and verse form to give a variety of presentations of black people.

- AO2ii** This is a central and repeated concern in Nichols's poetry which is both implicit and explicit. The question invites candidates to look at and consider the various ways in which Nichols approaches this theme eg her use of different voices in her poems to act as a framework for her subject matter and the humour which is typical of her poetry and which is present in different ways, from the overtly satirical to the underlying ironical touches. As the title indicates, there are many poems in the collection that would be suitable for discussion, although she is not restricted to presentations of black women.

Her poetry also explores presentations of black men and many of her poems focus on a collective sense of identity and the inability to totally escape one's cultural heritage.

Suitable poems include:

'Beauty', --combines the negative stereotypes of fat and black with the abstract concept of beauty

'F.B.W. Goes Shopping'—to some extent reinforces the stereotype while evoking sympathy for the F.B.W. and lessens the possibility of sentimentality with the humorous rhyming couplet to conclude

'Island Man' evokes nostalgia and pathos by contrasting the lives of West Indians in London with the aesthetic beauty of what they have left behind

'F.B.W Composes a Black Poem'—a celebration of ethnicity and identity.

Lower band answers may be able to identify suitable poems for discussion but could have a tendency to base their discussion on paraphrase. Answers at this level will be limited in their ability to recognise the range and variety in Nichols's work and will not demonstrate the detailed textual knowledge and understanding of implications needed for answers in higher bands. At this level look for an appreciation of Nichols's ability to handle this theme/preoccupation in different ways so that although it runs through the collection, the individual poems have very distinct identities.

A04 The key idea here is awareness that Nichols asks her readers to look at things in new and different ways and that she achieves this by her use of imagery, language and verse form. Verse form in particular can often subvert the readers' expectations while use of a distinctive voice may position the reader to see the issue from a specific perspective.

Lower band answers may lack security in showing their awareness of the different layers of meaning: they may concentrate more on surface elements eg the narrative or the more prominent images. Expect also some possible confusion here between what is 'imagery' and what is merely a visual impression.

Higher band answers will be more aware of Nichols's technical artistry and may note that her use of deviant and unconventional forms is a key technique to intrigue the reader by subverting expectations.

Answers may consider some of the following features:

- her imitation of the spoken voice and use of deviant grammatical forms eg 'The Fat Black Woman Goes Shopping'
- her use of attractive images eg flowers, water, colours to set against negative stereotypes
- the richness of the West Indian culture and beauty of the islands juxtaposed with the cold anonymity of London life.

A01 Reward a balanced discussion of the three chosen poems: many of the poems in this collection are short so this should not be too difficult for answers at all levels.

Lower band answers may demonstrate limited awareness of literary and linguistic concepts and may have a tendency to adopt a time-consuming linear approach rather than identifying the essential features of each poem. Answers at this level may show some relevant knowledge of the text but without specifically shaping the material to address the question.

Higher band answers should be more confident in appraising the effect of the whole poem, demonstrating the ability to select and explore characteristic features of that poem. Answers at this level should also be more discriminating and effective in their choice and use of technical terminology.

AO3ii There are many literary and linguistic features worthy of exploration to address the question.

Answers may refer to some of the following:

- the rhythms and cadence of the verse
- recognition of the essentially oral and aural qualities in Nichols's poetry
- changes in tone indicated by strategic line breaks or mid-line pauses
- use of enjambement
- imitation of Black English spoken and dialectical forms
- repetition (which can be so frequent that it becomes incantatory eg 'Alone')
- semantic and grammatical deviance eg 'The Fat Black Woman Composes a Poem'
- personal pronouns creating a sense of inclusivity and collective identity
- humorous use of clichés and proverbial sayings
- strong visual images
- frequent use of metaphor and simile.

Lower band answers may be limited by a check-list approach rather than making a careful appraisal of the stylistic qualities specific to each poem. In answers at this level there is likely to be vague handling of 'how effectively', possibly with an over-personal, anecdotal response to what 'you feel'.

Higher band answers should be more able to recognise the intricacy in Nichols's use of literary and linguistic approaches, the unexpected nature of her metaphors and similes, her mingling of the tactile and the abstract, the impact of the aural quality of her verse.

Answers at this level should provide some justification for their own response based on clear textual evidence.

10. NICHOLS: *The Fat Black Woman's Poems* (Virago)

- (b) 'The Invitation', 'The Fat Black Woman Versus Politics', 'Winter Thoughts' and 'This Kingdom' all have a voice which accuses or challenges the reader in some way.

With close reference to **two** of these poems and **one other** of your choice, discuss how successfully Nichols uses verse form, literary techniques and language to provoke thought in her readers.

AO2ii The tone of accusation or challenge is one frequently adopted by Nichols. The question prompts candidates to recognise and explore how Nichols attempts to encourage her audience to adopt a reflective approach. The subject matter of the poems where she accuses and/or challenges varies considerably eg from her attacks on received male white attitudes to women (particularly in relation to size and ethnicity) to accusations levelled at political leaders and those guilty of racial prejudice and discrimination.

Lower band answers may be aware of Nichols's intention to accuse and challenge and there may be an attempt to discuss how she achieves this but answers at this level will not develop these ideas into the type of sustained critical textual exploration that should characterise answers in higher bands.

Higher band answers should also be much more aware of the different techniques employed by Nichols to make her accusations: more perceptive answers may note that humour is often one of her preferred techniques.

AO4 The key skill here is to link Nichols's choice of poetic techniques with her intentions and with the effects on her audience. The requirement to choose two of the three poems identified in the question is intended to encourage candidates to explore a variety of verse forms and different approaches: the freedom to choose the third poem gives the opportunity to pursue a personal interest.

Other suitable poems include:

'The Fat Black Woman Versus Politics' which employs features that produce an insistent rhythm, 'Invitation'; an unashamed lyrical celebration of size and shape which echoes the refrain of a once well-known song, 'This Kingdom' which relies heavily on natural imagery and musical cadences to achieve its rhetorical power.

Lower band answers are likely to make a superficial address to the different elements of the question. Answers at this level may label and describe verse form without commenting on the effects and may be very general in their discussion of literary techniques.

In higher band answers look for a greater ability to identify explicitly the different forms that Nichols employs to present her attitudes. Answers at this level should also be more incisive in noting and explaining the links between deliberate literary and linguistic choices and the effects on the reader.

AO1 The question asks for an exploration of three areas which are all significant in creating the varied and distinctive voices that Nichols employs in her poetry. Lower band answers may be limited in terms of detail, and coverage of all three aspects may be unbalanced. A wide range of suitable technical terms is available to candidates to apply in their analysis although it is likely that answers in lower bands will be restricted in the range and precision of terminology used. Higher band answers should demonstrate the ability to use technical terms appropriately and effectively.

Reward arguments which are convincing in explaining how Nichols 'provokes thought'.

A good degree of close textual illustration is likely to be a feature of higher band answers.

AO3ii 'How successfully' is the key phrase here. The question looks for analysis rather than a mere description of what happens in the poems, which may be a characteristic of lower band answers. There could be a narrative approach in answers at this level, with possibly a very subjective assessment of how the poems work.

Answers in higher bands should demonstrate confidence in their discussion of literary and linguistic techniques and should be aware of the impact of the formal aspects of the verse such as sounds, rhythms, the presence or absence of rhyme.

Answers may comment on some of the following:

- compression and economy in the poems through ellipsis, shortening of phrases, omission of articles, use of compound words
- use of unexpected similes and metaphors, often drawn from the natural world and food
- use of first person to create one-sided dialogue
- syntactic parallelism
- internal and half rhymes
- rhyming couplets
- sibilant sounds
- consonance
- rhythms which draw attention to individual words
- strategic use of line breaks
- the imitation of musical rhythms
- presentation of the beauty of the natural world with an underlying sense of threat or menace.

11. *Edexcel Poetry Anthology* (Section One: Post-1770)

- (a) Choose two poems by two different poets from this section which express moods of anger or sorrow.

Explore how effectively your chosen poets have used language, tone, imagery and verse form to convey these strong emotions.

AO2ii Candidates can choose from a wide variety of poems that range over the historical spectrum. This should provide an opportunity to follow personal interests and enthusiasms. Look for recognition of the different approaches of the chosen poets and understanding of how they convey their attitudes.

Knowledge of genre and form will also be relevant here eg the effect of choosing controlled and disciplined forms or the potentially more diffuse approach of free verse.

Careful and detailed reading of the poems may be a key discriminator between lower and higher band answers.

Lower band answers may be more concerned with content rather than meaning and effect. Answers in higher bands should be more aware of the blending of emotions eg a poem that is predominantly sad may have other elements such as nostalgia and wistfulness.

AO4 The question looks for an appreciation of mood in poetry and how it is created through deliberate choices.

Answers may explore some of the following features:

- the pace and progression of the poem
- the juxtaposition of words/phrases
- the prominence of particular words in the poem
- use of rhythm to add a sense of significance and urgency
- the way that rhythm draws attention to the meaning of individual words
- how the poets' choices of lexis, imagery and verse form arouse expectations in the reader.

In lower band answers the approach to the 'shaping' of the poem may be to provide a linear explanation of content. Discussion of the poet's mood may be subjective and conversational rather than analytical. Answers at this level may be able to label verse form and identify images but without genuine consideration of their effect.

Higher band answers should be much more aware of the complexity of the poems and should be able to establish links between the mood and the technical devices which create it. Answers at this level should demonstrate at least implicit understanding of how the different elements in a poem work with each other. Look for a consideration of the impact of these techniques and a recognition of the emotional effect.

AO1 The ability to organise and structure the material could be a key discriminator here. Reward evidence of sustained knowledge and understanding of the texts and appropriate use of technical terminology.

Lower band answers may be subjective in their response to how the poets express their emotions and will lack precision in attempts to explain effect.

Answers in higher bands should be able to integrate their material more succinctly and effectively. Look for a clearer understanding of concepts in answers at this level.

AO3ii The evaluative element signalled by 'how effectively' is of prime importance and should involve exploration of the methods adopted by the chosen poets to express their mood of anger or sorrow.

Relevant features for discussion could include:

- the connotations of words
- grammatical features and cohesive devices eg adverbs and connectives can be significant in signalling mood or a change in tone
- repetition or contrast to reinforce or highlight feelings
- traditional or innovative use of symbolism
- use of caesura and strategic pauses to create distinctive tones and signal emotions.

Lower band answers may not differentiate clearly between the different techniques and their effects and may show only limited awareness of the relevance of the poets' approaches.

In higher band answers look for a more confident demonstration of knowledge of literary and linguistic approaches and variety and range in the use of terminology.

Higher band answers are more likely to be reflective and may show with some precision how particular techniques eg figurative language, contribute to the total effect of a poem.

11. *Edexcel Poetry Anthology* (Section One: Post-1770)

- (b) A number of poets in this section have adopted a persona or mask which allows them to express their ideas and beliefs through a distinctive voice.

Choose **two or three** poems by **at least two** different poets where you feel there is a distinctive voice. Discuss how successfully their use of language, verse form and literary techniques have enabled them to create an effective persona.

- ii The key concepts of persona, mask and voice are intended to direct candidates to explore how and why poets choose to exploit this approach. There are a variety of poems in this section which do adopt a persona: all the poems use different techniques and employ a range of approaches eg

- the dramatic monologue in 'My Last Duchess'
- the speaker in 'Ulysses' reveals personal grief
- 'Prufrock' gives a sense of dislocation and anonymity
- 'O What is That Sound' presents a disturbing one-sided dialogue from an anonymous speaker
- 'Prayer Before Birth' projects the concerns of the adult world onto the voice of a child in the womb
- 'Abbey Tomb' captures the voice of someone long dead.

Lower band answers may show knowledge of individual texts and may employ some relevant contextual knowledge. Expect a general outline of features rather than a developed analysis in answers at this level.

Higher band answers should be much more aware of range and variety and should confidently identify and discuss the elements in the poems which create the effect of a spoken voice.

- AO4** The key idea for exploration here is the creation of a voice and/or the fashioning of a character. Look for recognition of how the use of a persona often sets up intrigue for the reader. It allows poets to be distanced from the voice and the setting eg 'My Last Duchess', which has an Italian Renaissance setting.

Lower band answers may experience difficulty in making a distinction between the poet and the assumed identity. They will be limited in their explanation of how the language, verse and literary techniques contribute to a specific voice.

Answers in higher bands should choose relevant structural and stylistic features, indicating thoughtful reading of the texts.

- AO1** Organisation and presentation of the argument will be significant in distinguishing between lower and higher band answers. Lower band answers may be able to identify basic technical terms and may be able to label verse form but without clear explanations of how they work. Expect some repetition of the word 'effective' without convincing reasons to explain why a particular technique is effective.

Answers in higher bands should show greater proficiency in employing a range of technical terms and concepts. Answers at this level should be aware of how the poets integrate many different elements to produce a distinctive voice.

Look also for more fluent handling of the argument for answers in higher bands.

AO3ii Answers need to focus on the techniques which characterise their chosen poems. The evaluative element is signalled by 'Discuss how' and 'create an effective persona'.

Typical techniques for discussion may include:

- rhetorical features
- triadic structures
- regular patterning which may be suddenly broken to create subversion of the reader's expectations
- modals to express uncertainty and doubt
- repetition which may indicate obsession or anxiety
- questions
- incantatory rhythms.

Lower and higher band answers may be differentiated by their ability to identify and explore strategic techniques such as those listed above.

Answers in lower bands will indicate only superficial awareness of why and how these techniques are relevant. Use of technical terminology is likely to be limited and repetitive.

Higher band answers should be more discriminating and should demonstrate some awareness of the complexity of their chosen poems. Look for sustained, thoughtful discussion in answers at this level.

12. **ATWOOD: *Surfacing*** (Picador)

(a) Discuss how successfully Atwood combines the narrator's journey of self-discovery with the natural setting of *Surfacing* through her use of language and narrative techniques.

AO2ii The question focuses candidates' attention on an evaluation of Atwood's presentation of the narrator's concerns with her childhood, relationships, marriage, abortion etc and how these are related to the Canadian landscape and environment as well as other social issues. Lower band candidates might focus on a more narrative approach which attempts to explain 'journey of self-discovery' but which might not make many links to the relevance of the natural context. Higher band answers will demonstrate a sound understanding of the concepts and show a sustained, perceptive knowledge of the text.

AO4 The narrator's psychological journey leads her directly to the natural world and the discussion of the themes, symbolism and issues presented by Atwood will provide a focus here. Lower band answers may well focus on the chronology of events rather than the shaping of the narration and show only a general understanding of the themes. Higher band candidates will discuss the elements of the question with a careful selection of examples, concentrating on the language as well as showing a detailed understanding of the structural and stylistic features, showing how ideas are presented and developed throughout the novel.

AO1 Lower band answers are likely to be quite explanatory with less evaluation of techniques and a limited awareness of the combined frameworks and terminology. Higher band candidates will demonstrate thoughtful understanding of Atwood's presentation of the narrator and the natural setting and judiciously select examples to fully explore the linguistic and narrative techniques employed which convey the writer's ideas. They can be expected to demonstrate a discriminating use of terminology and a balanced response.

AO3ii The personal voice of the narrator, the use of imagery and the other features of language she uses should feature here. Lower band candidates may be limited in the range of their discussion of language and narrative techniques, showing perhaps a general awareness. Higher band candidates will apply a relevant critical approach to literary and linguistic features and be reflective about their effects and meanings.

12. **ATWOOD: *Surfacing*** (Picador)

(b) Remind yourself of Chapter Sixteen (pages 127-133). To what extent is Atwood's presentation of men and women and their relationships in this chapter typical of the novel as a whole? You will need to explore Atwood's use of language techniques and narrative perspective.

AO2ii It is to be expected that the sexist attitudes presented in this chapter will provide a valuable starting point. There is likely to be a focus on the portrayal of the narrator and her attitudes towards men which could include her father, brother, the father of her aborted child, the 'Americans', Joe and David. There is also likely to be a consideration of the portrayals of Anna and possibly of the narrator's mother. Lower band answers might focus on the characterisation of the narrator and her three friends and what their relationships are like. Higher band candidates will show a perceptive understanding of Atwood's presentation of these relationships in relation to feminism and the socio-historical contexts.

AO4 Thoughtful evaluation will include examples of the narrator's past relationships with men and explore how her view develops in the novel. There will need to be some careful consideration of the language Atwood employs to depict male and female characters, their attitudes and the social and cultural contexts. Lower band answers could be too concerned with relationships and stereotypes rather than with literary and linguistic techniques or presentation of ideas. Higher band answers will provide a detailed evaluation of these and offer insights which link Atwood's language techniques to effects and meanings.

AO1 Given the numerous possibilities for discussion here, there should be evidence of careful selection of material and an engaged response with focused textual references. Lower band answers may show inconsistency, with a limited range of points about how the language and narrative techniques present the views of men and women, and perhaps employ a limited range of terminology. Higher band candidates will show a sound understanding of the language used and narrative techniques as well as a discriminating use of terminology.

AO3ii Lower band answers might demonstrate limited confidence in their analysis of the language and literary techniques used to convey the ideas which are central to the question. Higher band answers will demonstrate a good understanding of narrative voice, tone and perspective as well as the significance of dialogue, employing a range of terminology from both frameworks.

13. **BARNES:** *Flaubert's Parrot* (Picador)

- (a) "Geoffrey Braithwaite is on a personal journey of discovery, but by the end of the novel he still hasn't found what he's looking for."

Discuss how successfully Barnes develops Braithwaite's personal journey of discovery through the narrative techniques and use of language, and explain what you think Braithwaite is looking for.

AO2ii Candidates will need to offer a view of the narrator's emotional and intellectual journey and explore how the structure and style of the novel presents and develops this theme. Lower band answers might describe his journey with minimal comment on the narrative techniques. Higher band answers will explore the narrative and language techniques, discussing stylistic and structural features with sustained knowledge and understanding of how these reveal Braithwaite's thoughts and feelings etc.

AO4 There are many ways to answer this question and the candidates may explore the novel as a metaphor for Braithwaite's journey. Lower band answers might offer a narrative view of Braithwaite's journey and the search for the parrot, and be insecure on how the styles and forms are integrated and developed. Higher band candidates are likely to integrate an understanding of structural and stylistic features in their discussion of how Braithwaite is presented through what he says and how he says it.

AO1 Lower band answers will probably be descriptive in approach, lacking detailed analysis and / or a coherent overview, with a limited use of terminology. Higher band answers ought to demonstrate a balanced and perceptive understanding of the narrative techniques with insightful textual references / exemplification and a discriminating use of terminology.

AO3ii Lower band answers may demonstrate a basic awareness of these stylistic features and perhaps be quite restricted in the range of techniques discussed. Higher band answers will present a range of spoken and written discourse language features and examine register and tone, as well as a discussion of the development of the narrative.

13. **BARNES:** *Flaubert's Parrot* (Picador)

(b) Remind yourself of Chapter 13 (page 190-203). Focusing on Barnes's narrative and linguistic techniques, explore and evaluate the significance of Ellen in the novel.

AO2ii Candidates may offer a range of ideas about this character's posthumous role in the novel. This will probably include a discussion of Braithwaite's feelings about her adultery and his coming to terms with her death, and a possible comparison with Flaubert's relationships in real life, as well as with the fictional life of Mme Bovary. Lower band answers might be more focused on Ellen's character and their marriage problems with few comments about the writer's presentation of her through the narrative voice, or the links to other elements of the novel mentioned below. Higher band answers will evaluate Braithwaite's relationship and how he presents it to the reader, exploring how Barnes draws on literary, linguistic and spoken frameworks.

AO4 Answers can be expected to explore the writer's integration of Ellen into the narrative and how Braithwaite reveals her to us gradually. Lower band answers might be overly concerned with the 'facts' and events we are told about and may not have a clear grasp of the function of the character in the novel as a whole. Higher band answers will link this technique of gradual revelation to the language used by the narrator and explain the effects created, providing an overview of the prompt 'significance' in the question.

AO1 Lower band answers might spend too much time on character analysis or generally make few analytical links concerning literary and linguistic techniques with other parts of the novel. Higher band answers will have some close textual analysis with well chosen examples which together present a coherent, personal response to the prompts of the question and explore the relationship between the narrator, his wife and other themes in the novel.

AO3ii Lower band answers may be limited in their coverage of the range of literary and linguistic techniques and are likely to be restricted in their evaluation of these features. Higher band answers should offer a selection of techniques employed by Barnes concerning features of structure, narrative voice and address and so on.

14. LESSING: *The Memoirs of a Survivor* (Flamingo)

(a) Discuss how effectively Lessing presents class divisions through the language and communication of the different social groups in the novel, exploring what part these factors play in the disintegration of their society.

AO2ii Candidates are invited to explore: the different levels of society in which talking and communication goes on; the fact that the sections of society don't communicate with each other; how the narrator's relationship with Emily crosses the divisions and provides us with a view of the whole social order/disorder. Lower band answers are likely to adopt a narrative approach about the different social groups rather than analyse techniques or present an evaluation of the themes. Higher band answers will demonstrate a good knowledge and understanding of the narrative techniques and the roles of the narrator and Emily in the presentation of the wider social issues.

AO4 The development of the narrative and how each social group is introduced and presented will provide plenty of scope for discussion here. Lower band answers will probably not be very successful in explaining the literary and linguistic techniques and how these relate to the social commentary. Higher band answers will show a comprehensive and detailed understanding of structural and stylistic features used by the writer to create her view.

AO1 Expect there to be a clear focus on the kinds of language used both by the characters and as described by the narrator. Lower band answers may not provide a link between the theme of social disorder and the language through which this is presented, both in the narration and the dialogue. Higher band answers will provide good exemplification with a sound critical overview and use a wide range of terminology from the frameworks.

AO3ii Lower band answers are likely to be observational in approach and display a limited use of literary and linguistic terms of reference. Higher band answers will give a good analysis of spoken discourse features, evaluate the language and role of the narrator and comment on the use of imagery etc. to demonstrate how Lessing's techniques presents her ideas and themes. They will make confident and accurate use of technical terminology.

14. LESSING: *The Memoirs of a Survivor* (Flamingo)

- (b) Remind yourself of the section from page 120 beginning 'Things continue to be easier' to 'She went because her sense of duty would not let her do otherwise.' near the end of page 122.

How effective have you found Lessing's presentation of the theme of love in the various relationships portrayed in this section and in the novel as a whole? You will need to examine the writer's use of language and literary techniques in your discussion.

- AO2ii** There are a variety of relationships to explore which could include Emily's mother, Hugo, the narrator as well as those outside the domain of the apartment. Lower band answers may be too concerned with explaining the different kinds of relationship, offering analysis of wider thematic concerns. Higher band answers will be able to analyse the theme of love, care, responsibility etc and relate this to the wider social issues Lessing is concerned with. They are expected to demonstrate a good understanding of the key relationships and how these convey social comment.
- AO4** The narrator's relationship with Emily could be a central feature of responses here but it is not the only approach which could be taken so reward candidates for their evaluation of any valid elements of the text. Lower band answers might lack confidence in their analysis and explanation of these techniques, showing a limited understanding of the literary and linguistic features. Higher band answers will demonstrate a critical appreciation of the social implications of the theme of love in the text and a detailed understanding of structural and stylistic features.
- AO1** Lower band answers may show some awareness of the language and narrative techniques but with limited analysis of their effects and relevance and employ little terminology. Higher band answers will provide a balanced argument with good textual references, as well as showing a thorough understanding of literary and linguistic concepts.
- AO3ii** There is scope here for candidates to evaluate Lessing's use of imagery, irony, symbolism etc as well as the language of the narration and the various strands of dialogue. Lower band answers are likely to discuss a limited range of features, possibly with little critical discussion of their significance. Higher band answers will show a sustained and confident handling of the range of literary and linguistic techniques, linking these to the themes and meaning.
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END

Assessment Objectives for Unit 5 - *Assessment Objectives are weighted equally in Sections A and B*

Bands/ Marks	AO2ii respond with knowledge and understanding to texts of different types and from different periods, exploring and commenting on relationships and comparisons between them	AO4 show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts	AO1 communicate clearly the knowledge, understanding and insights gained from a combined study of literary and linguistic study, using appropriate terminology and accurate written expression	AO3ii use and evaluate different literary and linguistic approaches to the analytic study of written and spoken language, showing how these approaches inform their readings
Band 1 1-10	<ul style="list-style-type: none"> identify specific texts as broadly literary and/or non-literary, written or spoken show some knowledge of individual texts display some awareness of historical context 	<ul style="list-style-type: none"> show limited awareness of how historical, social and cultural contexts affect the explicit and implicit meanings of literary and non-literary, spoken and written, texts select a very restricted range of structural and stylistic features significant in the construction and reading of texts pay scant regard to spoken/written linguistic and literary choice 	<ul style="list-style-type: none"> indicate some knowledge of combined literary and linguistic study make some appropriate use of terminology show some awareness of literary and linguistic concepts have some accuracy and coherence of expression 	<ul style="list-style-type: none"> make use of undifferentiated frameworks when reading spoken and/or written texts identify a restricted range of linguistic and literary characteristics in spoken and/or written texts indicate only a rudimentary awareness of why and how literary and linguistic perspectives on texts are relevant
Band 2 11-20	<ul style="list-style-type: none"> demonstrate how specific texts are broadly literary and/or non-literary, written or spoken show competent knowledge of specific texts recognise the relevance of historical context to an understanding of texts 	<ul style="list-style-type: none"> explicate some of the historical, social and cultural context-dependency factors which create the explicit and implicit meanings of literary and non-literary, spoken and written, texts show limited knowledge of structural and stylistic features relevant to the construction and reading of texts identify some examples of spoken/written linguistic and literary choice 	<ul style="list-style-type: none"> show competent knowledge and understanding of combined literary and linguistic study make appropriate use of terminology show awareness of literary and linguistic concepts have consistent accuracy and coherence of expression 	<ul style="list-style-type: none"> show some evidence of selection and appropriacy in adopting linguistic and literary frameworks when commenting on spoken and/or written texts describe a limited number of linguistic and literary characteristics in spoken and/or written texts show some critical recognition and give some reasons for adopting specific literary and linguistic approaches to texts
Band 3 21-30	<ul style="list-style-type: none"> examine how specific texts draw on particular literary and/or non-literary, written or spoken, frameworks make some comparisons and contrasts between individual texts show knowledge and understanding of individual texts indicate how a knowledge of historical context contributes to an understanding of texts 	<ul style="list-style-type: none"> comment with detail and understanding on a range of historical, social and cultural contexts which create the explicit and implicit meanings of literary and non-literary, spoken and written, texts demonstrate some knowledge and understanding of some structural and stylistic features appropriate to the construction and reading of texts make some assessment of how spoken/written, linguistic and literary choices, contribute to textual meaning 	<ul style="list-style-type: none"> demonstrate proficient knowledge and understanding of combined literary and linguistic study make appropriate and effective use of terminology show understanding of literary and linguistic concepts have accuracy, coherence and clarity of expression 	<ul style="list-style-type: none"> draw on a balanced and reasonably full variety of linguistic and literary frameworks when discussing spoken and written texts demonstrate and apply a critical knowledge of a range of linguistic and literary characteristics found in spoken and written texts exhibit consistency, scope and relevance when justifying different linguistic and literary approaches to texts
Band 4 31-40	<ul style="list-style-type: none"> examine how specific texts draw on a variety of literary and/or non-literary, written or spoken, frameworks make a range of comparisons and contrasts between individual texts show sustained knowledge and understanding of individual texts demonstrate how a knowledge of historical context contributes to an understanding of texts 	<ul style="list-style-type: none"> discuss in detail a variety of historical, social and cultural contexts which create the explicit and implicit meanings of literary and non-literary, spoken and written, texts show an understanding of scope and differentiation in the structural and stylistic features appropriate to the construction and reading of texts comment fully on how spoken/written, linguistic and literary choices, contribute to textual meaning 	<ul style="list-style-type: none"> demonstrate sustained knowledge and understanding of combined and integrated literary and linguistic study make discriminating use of terminology show detailed understanding of literary and linguistic concepts have accuracy and fluency of expression 	<ul style="list-style-type: none"> deploy a detailed range of linguistic and literary frameworks and models when responding to spoken and written texts make relevant and critical use of a variety of linguistic and literary features and concepts in the analysis of spoken and written texts adopt a variety of appropriately self-reflective and reasoned approaches to texts
Band 5 41-50	<ul style="list-style-type: none"> explore in some detail how specific texts draw on literary and/or non-literary, written or spoken, frameworks make extensive comparisons and contrasts between individual texts show sustained, perceptive knowledge and understanding of individual texts evaluate how a knowledge of historical context contributes to an understanding of texts 	<ul style="list-style-type: none"> deploy an extensive and detailed range of historical, social and cultural contexts which create explicit and implicit meanings for literary and non-literary, spoken and written, texts show sophisticated and detailed understanding of structural and stylistic features appropriate to the construction and reading of texts assess fully how spoken/written, linguistic and literary choices contribute to the meaning and interpretation of texts 	<ul style="list-style-type: none"> demonstrate perceptive knowledge, understanding and insight into combined and integrated literary and linguistic study make sustained and discriminating use of terminology show extensive understanding of literary and linguistic concepts have accuracy and distinctiveness of expression 	<ul style="list-style-type: none"> make confident and extensive use of linguistic and literary frameworks and models when analysing spoken and written texts employ a discriminating and critically accurate range of linguistic and literary features and concepts when analysing spoken and written texts demonstrate a comprehensive set of evaluative approaches to spoken and written texts

6386/01 Genre Studies

This paper is intended to allow you to demonstrate the literary and linguistic skills and knowledge that you have acquired during the course.

This unit assesses AO1, AO2ii, AO3ii and AO5.

Answer EITHER Question 1 OR Question 2.

EITHER:

Question 1

Read Texts A, B and C on pages 2, 3 and 4 of the Insert.

Texts A, B, and C are all accounts of significant events.

Text A is an entry from the private journals of Queen Victoria which describes her wedding. The journals were originally handwritten.

Text B is the playwright Harold Pinter's response to the news that he had been awarded the Nobel Prize for Literature in 2005 which appeared on *The Guardian* newspaper's website.

Text C is a description of the funeral of Princess Diana in 1997 from the diaries of Deborah Bull, a dancer at Covent Garden Ballet published in 1998.

Read Texts A, B and C carefully and then write a critical analysis of them.

You should compare and contrast their stylistic features, commenting briefly on the attitudes and values of the writers.

Your answer should make clear your knowledge of literary and linguistic approaches.

AO1 assesses knowledge of literary and linguistic frameworks and terminology, the ability to structure a coherent response and the ability to recognise and discuss the cohesive, structural features of the texts. Lower and higher band answers will be distinguished by the extent to which they are able to use appropriate definitions and terminology to identify and describe texts, and by their ability to apply a core lexicon of appropriate technical terms. Lower band answers may lack confidence in structuring and organising the material and coverage of the three texts may be uneven. Higher band answers are more likely to initially identify a firm basis for links and comparisons between texts and should use a discrete range of terminology. Answers at this level should demonstrate the ability to shape their material, to show discrimination in selecting from the many available choices and to draw contrasts and comparisons where applicable. Grammatical features are particularly relevant in all three texts eg variety of sentence type, syntax, pronominalisation. Answers may note that all three texts have a strong personal voice and are open in expressing feelings and opinions.

AO2ii Genre types and characteristics:

AO2ii assesses the ability to recognise and describe a range of genres, to identify both the generic and unique stylistic features of texts and to be aware of sub-genres and texts which integrate a variety of approaches. Lower and higher band answers can be differentiated by their degree of ability to make meaningful distinctions between texts and genres.

There may be a tendency in lower band answers to regard all pre-twenty-first century texts as 'historical'. It is possible that the approach adopted here will be limited to noting differences in spelling, syntax and lexis in comparison with modern texts, probably applying a deficit model. Answers in these bands will tend to be narrow in their focus and possibly prescriptive or judgmental.

Higher band answers will be more aware of the impact of specific contextual, historical and cultural factors. Higher band answers are more likely to appreciate pre-twentieth century texts as texts in their own right, identifying and discussing features specific to that text and exploring reasons and possibilities.

All three texts make a (relatively) immediate response to a particular occasion or event yet it is possible to discern some evidence of deliberate crafting and, in Texts B and C, a definite sense of audience.

TEXT D is a private journal: there is no indication that this was originally intended for a wider audience. It is a private, intimate record of feelings and gives a detailed description of a significant event in the life of the writer. It displays conventions of a private diary and also stylistic features which reflect the conventions and formality of the era and the social position of the writer. The text displays many features of a private journal eg the date, elliptical structures, dashes to replace punctuation, numbers rather than letters, deictic references to people known well to the writer, omission of irrelevant detail. But it does have a formal tone for a private diary and at times employs relatively complex structures.

TEXT E is reportage with elements of autobiography and is unusual in that it is a record of spoken language in the first person and includes quoted and reported speech. As an example of newspaper journalism sourced from the internet it is the least permanent of the three texts. The text is structured and suggests evidence of planning while still giving the impression of spontaneity. It is characterised by relatively short sentences and uncomplicated syntax although the lexical choices and expression do reveal the sophistication and articulate response of the speaker. The speech is an immediate reaction to a specific event and, like Text A, is naturally highly self-referential. This is the only text intended for immediate publication and is more direct and economical than Texts A and C.

TEXT F is an extract from a diary but, unlike the private journal of Text A, was almost certainly intended for publication. Although the writer herself is a public figure the diary is not concerned specifically with her life but with commenting on a particular significant public event. She observes, reflects and comments and gives an impression of being critically detached rather than participating. The style for a diary is formal with some sophisticated lexis and syntax which adds to the evidence for the publishing motive. The writer's concern with conveying her beliefs and opinions gives it a link with Text B.

A03ii Literary and linguistic approaches:

A03ii assesses the ability to select appropriate literary and linguistic approaches and to explore the texts with some indication of why these specific approaches have been selected. Discrimination and selection are key features of this Assessment Objective. What is needed is not a rigid check-list but an understanding of the features and approaches which characterise each text related to the intentions of the writers/speakers and how their use of language positions their audiences. The key discriminator between lower and higher band answers will be the ability to make precise distinctions between texts. Lower band answers may be generalised and restricted in approach. A stereotypical check-list may characterise answers at this level. Higher band answers should employ technical terms with more precision and confidence and should establish a clear rationale for the investigation of each text.

TEXT A

- self-referential: prominent use of first person and possessive pronouns eg 'my Turkish diamond', 'my Bridegroom'
- describes the event in a linear fashion
- language characterised by repetition, exclamation and use of superlatives
- uses adverbial clauses and subordinate structures to set the scene
- deictic references suggest it was initially written for personal reading
- unusual feature of some apparently random capitalising
- lexis drawn initially from semantic field of fashion and clothes and then from ritual, ceremony and religion: this reflects the changing context of the day
- non-standard / dated forms eg 'imitation of old', 'I never saw', 'I have never yet heard'
- dated lexis eg 'nosegay'
- most lexical choices simple and unsophisticated, may even appear immature eg 'little', 'small'
- uses simple connectives
- repeated negatives emphasise a point

- uses post-modifier for emphasis when describing the part of the ceremony involving the ring ie 'and by Albert'
- terms of address are both formal and affectionate eg 'my Bridegroom', 'dearest Albert'
- lexis suggest intimacy after the return to Windsor eg 'bliss', 'tenderness', providing a contrast with public events of the day
- moves from personal reflection to more formal address to God at end, creating a slightly more sombre tone.

TEXT B

- contrasts with Texts A and C as it is all spoken with reported and quoted speech embedded in the first person narrative
- more disjunctive than Texts A and C as it mixes past and present and it less obviously structured
- informal headline employs elision typical of speech eg 'you've'
- short interrogative indicates surprise 'I said, why?'
- uses standard clichés eg 'I was speechless', 'did me proud' which gives a conversational tone
- subject specific lexis ie 'citation'
- modals indicate uncertainty 'I may well'
- emphatic 'Of course' changes tone to more forceful one
- superlatives reveal emotion and appreciation 'most extraordinary', 'most wonderful'
- makes frequent use of connective 'but' to express contrasting viewpoints or to advance the argument
- employs battle metaphor to describe other people's reactions 'The invasion'
- adverb at end of sentence gives emphasis to his feelings 'appallingly'
- uses mild taboo and an expletive
- personifies and qualifies his illness with 'a bit' [weak]
- personal anecdote at end adds a humorous touch and reflects the underlying irony of the text as a whole
- reference to the *The Guardian* and cranberry juice introduce a deliberately bathetic note
- ends on a note of appreciation and gratitude 'I'm a very lucky man in every respect' which in a sense echoes the ending of Text A.

TEXT C

- unlike Texts A and B language is characterised by abstract nouns and complex syntax, reflecting the more abstract nature of the content
- narrative voice creates immediacy and dramatic effect
- polemical approach
- uses rhetorical features of juxtaposition and parallelism
- evaluative and emotive adjectives add impact and dramatic tension
- conditionals are used to speculate
- reference to 'Diana' without a formal title suggests intimacy
- French loan word 'cortège', adds to sense of formality
- series of noun phrases in apposition identifies Diana's brother ie 'Charles, Earl Spencer, Diana's brother'
- cliché lowers level of formality 'brought the house down'
- inverted commas distance the writer from the phrase 'the people'
- employs sophisticated lexis 'anarchy', 'catharsis'
- lexis drawn from tragic drama suggests the scale and implications of the issue.

A05 Attitudes and values:

A05 assesses the ability to discern the attitudes and values of the writers through their deliberate employment of specific techniques, with an awareness of intention and effect. In lower band answers this may be implicit or discussed through an anecdotal approach. There is also the possibility of more subjective responses here. Higher band answers should be more aware of the unintentional revealing of attitudes and values, and of subtextual implications. This assessment objective particularly reflects the degree of close reading and comprehension of the texts demonstrated by candidates, which will also be a key discriminator.

Attitudes and values are clearly conveyed in all three texts as the writers/speakers are open and direct in expressing opinions, beliefs and feelings.

TEXT A appears honest and unselfconscious. Victoria demonstrates fondness for family and friends and deep love for Albert, indicated by her use of superlatives and repetition eg 'dearest', 'happiest'. Abstract lexis such as 'bliss' and 'tenderness' reveal the depth of her feelings. She seems both impressed and rather overwhelmed by the nature of the ceremony, while indicating her pleasure in the more aesthetic aspects eg clothes, jewellery, flowers, music. Her religious commitment is implied and becomes explicit at the end with her direct address to God where she reveals her awareness of her duties and responsibilities.

TEXT B conveys some of the excitement and emotion of Text A but Pinter is more guarded and restrained eg 'I was speechless', 'very moved'. He appears genuinely modest 'Why they've given me this prize I don't know' but he is aware of the opportunity offered by the acceptance speech to air his views and beliefs 'I may well address the state of the world.' Despite his illness he is committed to his 'political engagement'. Pinter moves from his initial reaction to the news of the Nobel Prize award to more general observations: he expresses strong criticism of intrusive journalists through deliberate repetition of 'Chimpanzee' and the unashamed use of the expletive. He is forceful and direct in stating his opinions. The personal anecdote at the end softens the tone and demonstrates his affection for his wife. Changes in mood are indicated by shifts in the level of formality: a conversational style is achieved through elision, elliptical features and taboo lexis. Pinter also makes serious pronouncements using declaratives. His speech shares the reflective approach of Text A but he has the ability to be more detached.

TEXT C differs from Texts A and B in that in addition to revealing a personal perspective on a public event, 'which I find unsettling', the writer also comments on the attitudes and values of others. Bull's response to the funeral of Diana might be seen as surprising, and subverting common expectations. The focus rapidly shifts from what initially appears to be a personal record of the experience 'my friend David and I' to a commentary on the position of the monarchy. Her response to the event is a negative one, with implied criticism of the public reaction and a questioning of the motives of Earl Spencer. She expresses her reservations through the use of subordination, 'As much as I admire him'. Her use of theatrical metaphors and literary language suggests the possible consequences and impact of the event and she shows irony in her assessment of how the press will handle their reporting of the situation.

Like Pinter, she demonstrates a rather cynical attitude to journalists. The rhetorical elements in Bull's account are reminiscent of public speaking which makes links with Text B. Although the genre may appear to be similar to that of Text A, Bull's diary entry is much more obviously planned and controlled and her use of dramatic lexis indicates her intention to be thought-provoking, which reflects Pinter's approach in Text B.

Generic descriptions of higher and lower band answers.

Lower band answers may be insecure in their selection and application of frameworks. There is likely to be an indiscriminating application of a checklist approach and limited understanding of the distinctions between individual texts. A narrative, anecdotal approach is more likely than a sustained analysis and the evaluative element is likely to be represented by a generic list of frameworks. Use of technical terminology could be inaccurate at times and restricted to the more obvious stylistic features.

Higher band answers will integrate AO evidence throughout, will be discriminating in their selection and application of literary/linguistic approaches, will be aware of how texts are constructed for effect and will demonstrate a clear system for analysis and comparison of the texts. Answers in this category will respond to the dynamics of the texts by successfully integrating comments on stylistic, contextual and cultural aspects and by showing awareness of how the writers invite their audiences to take up particular positions. Very successful answers will demonstrate the ability to infer, evaluate and exemplify and will demonstrate understanding of how meaning is shaped from the level of word to the whole text. Higher band answers will maintain cohesion with effective syntactic links and will indicate genuine engagement with the texts.

OR:

Question 2

Read Texts D, E and F on pages 6, 7 and 8 of the Insert.

Texts D, E, and F all concern challenging or dangerous situations.

Text D is an extract from a letter written by the poet Thomas Gray in 1739, which gives an account of a journey over the Alps.

Text E is an edited article from a website celebrating the achievement of the athlete Jesse Owens who won four gold medals at the Berlin Olympic Games of 1936.

Text F is an edited extract from Elena Vladimirovna's 2004 account of motorbiking through Chernobyl, taken from her Internet Diaries. A nuclear reactor exploded in Chernobyl in 1986 causing widespread contamination.

Read Texts D, E and F carefully and then write a critical analysis of them.

You should compare and contrast their stylistic features, commenting briefly on the attitudes and values of the writers.

Your answer should make clear your knowledge of literary and linguistic approaches.

AO1 assesses knowledge of literary and linguistic terminology, the ability to structure a coherent response and the ability to recognise and discuss the cohesive, structural features of the texts. Lower and higher band answers will be distinguished by the extent to which they are able to use appropriate definitions and terminology to identify and describe texts, and by their ability to apply a core lexicon of appropriate technical terms. Higher band answers are more likely to initially identify a firm basis for links and comparisons between the texts, will provide balanced coverage of all three texts and will use a range of appropriate technical terminology.

AO2ii Genre types and characteristics:

AO2ii assesses the ability to recognise and describe a range of genres, to identify both the generic and stylistic features of texts and to be aware of sub-genres and texts which integrate a variety of approaches.

Lower and higher band answers can be differentiated by their degree of ability to make meaningful distinctions between texts and genres.

There may be a tendency in lower band answers to regard all pre-twenty first century texts as 'historical'. It is possible that the approach adopted here will be limited to noting differences in spelling, syntax and lexis compared with modern texts, probably applying a deficit model. Answers in these bands will probably be narrow in focus and possibly prescriptive or judgmental.

Higher band answers will be more aware of the impact of specific contextual, historical and cultural factors. They are more likely to appreciate pre-twenty-first century texts as texts in their own right, identifying and discussing features specific to that text and exploring reasons and possibilities.

TEXT A is a personal letter but also displays features of a travelogue and is a record of a journey. As an eighteenth century text it demonstrates conventions of the era in which it was written. The register seems particularly formal for a letter to the poet's mother: he addresses her as 'Mrs Gray' and refers to himself by his surname only.

The content is concerned with describing the journey and commenting on his impressions rather than containing the more personal and intimate details that might be expected from a letter. The number 73 suggests a series of letters.

TEXT B is from newspaper journalism and demonstrates an interesting mix of genres ie reportage, sporting commentary, biography, even including features reminiscent of an obituary. The writer of Text B places immense importance on context.

TEXT C is an extract from a weblog, making it the most modern of the three and combines features of a personal diary/record with elements of reportage.

Both Texts A and B employ features of a linear narrative. All three texts are informative and descriptive, employing a range of literary and rhetorical features.

There is a very strong awareness of audience, with clear evidence of pre-planning and deliberate crafting to engage/intrigue the readers: even Text A, which may initially have been written as a private document, does seem over-elaborate for a personal letter, although this may reflect conventions of the time and the writer's literary occupation. Text A could be compared/contrasted with Text C due to their generic similarities but vast difference in tone and register.

AO3ii Literary and linguistic approaches:

assesses the ability to select appropriate literary and linguistic approaches and to explore the texts with some indication of why these approaches have been selected.

The key discriminator between lower and higher band answers will be the ability to make precise distinctions between texts.

Lower band answers may be generalised and restricted in approach. A stereotypical checklist approach may characterise answers at this level. Higher band answers should apply technical terms with more precision and confidence and should establish a clear rationale for the investigation of each text. Answers at this level are more likely to be aware of the syntactic intricacy and shifts in tone in each of these texts.

- TEXT A
- follows letter conventions and also displays features more reflective of the era ie a formal register, syntactic complexity, formality in terms of address.
 - the letter is written as a past tense linear narrative with strong elements of story-telling.
 - Gray seems aware of the need to entertain his audience and at times writes with a sense of urgency which injects excitement into the narrative eg lines 13-15
 - time markers are used for cohesion
 - lexis is evocative and highly descriptive, using abstract nouns and qualifying adjectives to set the scene eg 'savageneSs and horror', 'mighty', 'vast', 'unfathomable', 'monstrous'
 - indicates scale and grandeur with 'the immensity' and 'huge craggs'
 - lexical choices convey awe and a kind of fear
 - descriptions of the natural landscape are at times reminiscent of the Gothic genre
 - archaic/unfamiliar syntax eg 'I am this night arrived here', 'there was still somewhat fine remaining'
 - reversed word order 'For the three first----'
 - redundant construction '—the horses: chaise, and we, and all' with unusual punctuation
 - orthographical variations: use of the letter _ for s and the double 'g' in 'craggs'
 - description of the death of the dog adds a touch of sentiment and could appear incongruous in contrast with the awe-inspired descriptions of the mountains.
- TEXT B
- format reflects conventions of newspaper journalism eg elliptical headline, use of metaphor 'pierced', use of surname 'Owens' suggests intimacy
 - language characterised by dramatic, bold lexis and metaphor
 - employs literary and rhetorical devices eg metaphor, personification, patterning, juxtaposition, parallelism, intensifying and qualifying adjectives
 - dramatic metaphor 'montage of evil' is drawn from film/photography
 - triadic structure with three past tense verbs 'postured, harangued, threatened'
 - rhythmic, alliterative effect achieved with 'sacred soil'
 - uses an adverb to modify an adjective 'the chillingly familiar ...'
 - prose often vivid and energetic eg lines 8-9 and 18-19
 - qualifying adjectives describe Owens's sporting and personal qualities eg 'virtuoso performance', 'magnanimous'
 - uses metaphor drawn from sailing 'even-keeled'

- subject specific lexis eg 'gold medals', '100-and 200-meter dashes', '4x100 relay team'
- lexis relating to historical context 'Nazism', 'Storm-Troopers', title of Nazi anthem help set the scene
- opening of paragraph 3 reminiscent of voice-over for documentary ie 'This was the background for---'
- involves the audience with an imperative and a metaphor related to sport ie 'Score it: Owens 4, Hitler 0'
- employs quoted speech for verisimilitude and to introduce personal voice of Owens
- includes idiomatic American expression eg 'had a ways to go'
- common cliché 'rubbed it in'
- inverted commas for 'black auxiliaries' distance the author from the expression
- chooses to end the article with a quotation by Bush which uses juxtaposition and repetition for dramatic impact.

TEXT C

- title is evocative, sinister and intriguing 'the Dead Zone'
- third person biographical introduction sets the scene
- opening reminiscent of autobiography 'My name is Elena'
- syntactical variation from simple and elliptical statements to complex and compound structures
- subject specific lexis relating to biking 'Kawasaki Ninja' establishes the writer's credentials
- personifies speed and suggests danger with 'speed demon'
- conversational style and direct address involves the reader 'Why my favourite?', 'you must learn a little something'
- uses technical lexis of radiation
- uses numbers and figures to convey information
- introduces scientific element but makes it accessible to the non-specialist
- frequent use of modals indicate uncertainty of the situation in Chernobyl
- lexis describes impact of both the initial radiation and the chemical shower from the dosimeter eg 'were fried', 'eats your bike'
- metaphors drawn from funerary ritual adds drama and vividness to the event ie 'entombed', 'sarcophagus'
- Biblical reference at end extends the sense of intrigue and mystery and concludes the entry on an apocalyptic note.

A05 Attitudes and values:

A05 assesses the ability to discern the attitudes and values of the writers through their deliberate employment of specific techniques, with an awareness of intention and effect. In lower band answers this may be implicit or discussed through an anecdotal approach. There is also the possibility of purely subjective responses in answers at this level. Higher band answers should be more aware of the unintentional revealing of attitudes and values, and of subtextual implications.

This assessment objective particularly reflects the degree of close reading and comprehension of the texts, which will also be a key discriminator.

Attitudes and values are clearly foregrounded in all three texts. Text B is more concerned with the attitudes of others whereas Texts A and C are more reflective of the writers' reactions and response to their situation. Texts B and C do, however, share conversational and anecdotal elements.

Lower band answers may not explore the effects with precision although they will probably attempt to identify and describe the attitudes of the writers.

Higher band answers should be more able to comment on effects, to show how the language reflects contextual factors and how it conveys tone and ideas. Answers at this level should show more awareness of how the writers attempt to control the response of their readers.

Text B is the only one to deal more specifically with issues of wider global implications.

TEXT A is mainly concerned with Gray's response to his surroundings. The language suggests he is awed and even intimidated by the power of the natural landscape.

He confesses his inability to fully capture the effect in writing: lines 31-32.

The text also gives some insight into the personality of the writer himself eg he initially expresses irritation with the journey, describing it as 'tiresome'.

He appears to wish to record the journey in exact detail and possibly wishes to impress his reader[s] with vivid accounts of the dangers faced.

He acknowledges and admires the agility and experience of their guides 'the men here perfectly fly down', but there is a [surprising] absence of any real personal or intimate address to his mother.

TEXT B Attitudes and values are crucial in this text and there are different layers ie praise and admiration for the achievement of Owens, condemnation of racial intolerance in Nazi Germany and the U.S. and direct criticism of the wartime Nazi regime.

As well as the writer's concern to celebrate the achievement (both sporting and social) of Owens, he wishes to raise awareness of racial issues and to attack the Fascist regime of Nazi Germany.

He has an obvious persuasive, polemical purpose and chooses language deliberately to create impact and to position his audience into accepting his argument.

TEXT C is the most intimate and could be seen as the most accessible of the three texts.

Vladimirovna wants her audience to be involved with her experiences. She demonstrates courage and independent spirit tempered with an awareness of the need to take common sense precautions. She is single minded in her desire to be alone in her search for excitement challenge.

The word 'quest' in the introduction to her weblog has connotations of something medieval and mysterious.

The diary, like Text A, is a first person account but is much less self absorbed. She is able to distance herself from her description of her surroundings and the tone is less dramatic and emotional than that of Text A as she introduces scientific material in a succinct, accessible manner. She is far less concerned with the effect on *her* but more with what she sees and the attractions of her journey into 'the Dead Zone'.

Generic descriptions of higher and lower band answers.

Lower band answers may be insecure in the selection and application of frameworks. There is likely to be an indiscriminating application of a checklist approach and less understanding of the distinctions between individual texts. Answers at this level are likely to experience some difficulty with historical varieties. A narrative, anecdotal approach is more likely than a sustained analysis and the evaluative element is likely to be represented by a generic list of frameworks. Use of technical terminology could be inaccurate at times and restricted to the more obvious stylistic features.

Higher band answers will integrate AO evidence throughout, will be discriminating in their selection and application of literary/linguistic approaches, will be aware of how texts are constructed for effect and will demonstrate a clear system for analysis and comparison of the texts. Answers in this category will respond to the dynamics of the texts by successfully integrating comments on stylistic, contextual and cultural aspects and by showing awareness of how the writers invite their audiences to take up particular positions. Very successful answers will demonstrate the ability to infer, evaluate and exemplify and will demonstrate understanding of how meaning is shaped from the level of word to the whole text. Higher band answers will maintain cohesion with effective syntactic links and will indicate genuine engagement with the texts.

Assessment Objectives for Unit 6

Bands/Marks	AO1 communicate clearly the knowledge, understanding and insights gained from a combined study of literary and linguistic study, using appropriate terminology and accurate written expression	AO2ii respond with knowledge and understanding to texts of different types and from different periods, exploring and commenting on relationships and comparisons between them	AO3ii use and evaluate different literary and linguistic approaches to the analytic study of written and spoken language, showing how these approaches inform their readings	AO5 Identify and consider the ways attitudes and values are created and conveyed in speech and writing
Band 1 1-10	<ul style="list-style-type: none"> indicate some knowledge of combined literary and linguistic study make some appropriate use of terminology show some awareness of literary and linguistic concepts have some accuracy and coherence of expression 	<ul style="list-style-type: none"> identify specific texts as broadly literary and/or non-literary, written or spoken show some knowledge of individual texts display some awareness of historical context 	<ul style="list-style-type: none"> make use of undifferentiated frameworks when reading spoken and/or written texts identify a restricted range of linguistic and literary characteristics in spoken and/or written texts indicate only a rudimentary awareness of why and how literary and linguistic perspectives on texts are relevant 	<ul style="list-style-type: none"> show limitation in identifying spoken and written texts as representations of different intentions, purposes, beliefs and value perspectives engage only minimally with techniques and methods for expressing attitudes and values
Band 2 11-20	<ul style="list-style-type: none"> show competent knowledge and understanding of combined literary and linguistic study make appropriate use of terminology show awareness of literary and linguistic concepts have consistent accuracy and coherence of expression 	<ul style="list-style-type: none"> demonstrate how specific texts are broadly literary and/or non-literary, written or spoken show competent knowledge of specific texts recognise the relevance of historical context to an understanding of texts 	<ul style="list-style-type: none"> show some evidence of selection and appropriacy in adopting linguistic and literary frameworks when commenting on spoken and/or written texts describe a limited number of linguistic and literary characteristics in spoken and/or written texts show some critical recognition and give some reasons for adopting specific literary and linguistic approaches to texts 	<ul style="list-style-type: none"> show in general terms how intentions, purposes, beliefs and value perspectives are represented in spoken and written texts make some attempt to describe techniques and methods for expressing attitudes and values
Band 3 21-30	<ul style="list-style-type: none"> demonstrate proficient knowledge and understanding of combined literary and linguistic study make appropriate and effective use of terminology show understanding of literary and linguistic concepts have accuracy, coherence and clarity of expression 	<ul style="list-style-type: none"> examine how specific texts draw on particular literary and/or non-literary, written or spoken, frameworks make some comparisons and contrasts between individual texts show knowledge and understanding of individual texts indicate how a knowledge of historical context contributes to an understanding of texts 	<ul style="list-style-type: none"> draw on a balanced and reasonably full variety of linguistic and literary frameworks when discussing spoken and written texts demonstrate and apply a critical knowledge of a range of linguistic and literary characteristics found in spoken and written texts exhibit consistency, scope and relevance when justifying different linguistic and literary approaches to texts 	<ul style="list-style-type: none"> discuss in some detail how intentions, purposes, beliefs and value perspectives are represented in spoken and written texts demonstrate the appropriacy and relevance of techniques and methods for expressing attitudes and values
Band 4 31-40	<ul style="list-style-type: none"> demonstrate sustained knowledge and understanding of combined and integrated literary and linguistic study make discriminating use of terminology show detailed understanding of literary and linguistic concepts have accuracy and fluency of expression 	<ul style="list-style-type: none"> examine how specific texts draw on a variety of literary and/or non-literary, written or spoken, frameworks make a range of comparisons and contrasts between individual texts show sustained knowledge and understanding of individual texts demonstrate how a knowledge of historical context contributes to an understanding of texts 	<ul style="list-style-type: none"> deploy a detailed range of linguistic and literary frameworks and models when responding to spoken and written texts make relevant and critical use of a variety of linguistic and literary features and concepts in the analysis of spoken and written texts adopt a variety of appropriately self-reflective and reasoned approaches to texts 	<ul style="list-style-type: none"> explore, in scope and detail, how spoken and written texts embody attitudinal orientation and a variety of values show a critical and analytical understanding of various techniques and methods used for expressing attitudes and values
Band 5 41-50	<ul style="list-style-type: none"> demonstrate perceptive knowledge, understanding and insight into combined and integrated literary and linguistic study make sustained and discriminating use of terminology show extensive understanding of literary and linguistic concepts have accuracy and distinctiveness of expression 	<ul style="list-style-type: none"> explore in some detail how specific texts draw on literary and/or non-literary, written or spoken, frameworks make extensive comparisons and contrasts between individual texts show sustained, perceptive knowledge and understanding of individual texts evaluate how a knowledge of historical context contributes to an understanding of texts 	<ul style="list-style-type: none"> make confident and extensive use of linguistic and literary frameworks and models when analysing spoken and written texts employ a discriminating and critically accurate range of linguistic and literary features and concepts when analysing spoken and written texts demonstrate a comprehensive set of evaluative approaches to spoken and written texts 	<ul style="list-style-type: none"> demonstrate a perceptive and cogent understanding of how spoken and written texts embody diverse and differentiated attitudinal orientations and values show a confident and critical knowledge and understanding of techniques and methods used for expressing attitudes and values

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