

English Language & Literature

Advanced GCE A2 7829

Advanced Subsidiary GCE AS 3829

Combined Mark Schemes And Report on the Units

June 2005

3829/7829/MS/R/05

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All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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**Mark Scheme 2714
June 2005**

Qn. No. 1	Max. Marks 60	<p>Passage A is an extract from the novel <i>The Brighton Road</i> (1912) by Richard Middleton. In it a tramp encounters a young homeless person.</p> <p>Passage B is a transcription from a television interview with the traveller and presenter Michael Palin. In it he describes some of his experiences of meeting other people.</p> <p>Compare Passage A and Passage B paying particular attention to</p> <ul style="list-style-type: none"> • how vocabulary and expression help to convey attitudes • the differences between fictional and natural speech in these extracts.
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Notes on the task: Through close analysis candidates should show knowledge and understanding of how the combined study of literary and linguistic approaches can offer insights into both texts [AO1]; they should be able to describe and interpret variations in meaning and form [such as the ways in which the lexis and rhythms of natural spoken language differ from constructed and shaped dialogue and how these affect interpretations of topics and characters] [AO2i]; they should be able to respond to and analyse texts using literary and linguistic concepts and approaches [such as the different ways in which a narrative voice may shape and select language and dialect for particular purposes] they should be able to identify and consider the ways in which attitudes and values are created and conveyed in speech and writing [such as comparative registers and the use of the narrative voice] [AO5]

Band	Marks	DESCRIPTOR
1	✓✓✓ 60, 59, 58 ✓✓ 57, 56, 55, 54 ✓ 53, 52, 51, 50 [49, 48]	<p style="text-align: center;">Answers that show depth and insight and which should:</p> <ul style="list-style-type: none"> • A discriminating and sophisticated understanding of and insights into the linguistic and literary features of each text [such as their use of vocabulary and grammar] supported by the use of highly appropriate terminology and accurate expression [AO1] • An informed awareness of the differences between the texts [for example, the differences between spontaneous speech and mediated and constructed dialogue] [AO2i] • An informed response and analysis to texts using literary and linguistic concepts and approaches [such as specific ways in which a narrative voice may shape and select language and dialect for particular purposes] [AO3] • A high appreciation of how differences in vocabulary and expression in the texts [for example, pauses, deliberation, narrative voice, accent, dialect] convey attitudes and values [AO5]

2	Answers that are proficient and well focused and which should:	
	✓✓✓ 47, 46 ✓✓ 45, 44 ✓ 43 [42]	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3. • Begin to show evidence of achievement against the criteria for Band 1.
3	Answers that show a competent level of understanding and which should:	
	✓✓✓ 41, 40 ✓✓ 39, 38 ✓ 37 [36]	<ul style="list-style-type: none"> • A clear understanding of and insights into the linguistic and literary features of each text [with some awareness of comparative matters of vocabulary and style] using terminology appropriately and clearly written expression [AO1] • A measured awareness of the differences between the texts [for example, an awareness of some of the devices used to construct fictional dialogue] [AO2i] • A clear response and analysis to texts using literary and linguistic concepts and approaches [such as some of the ways in which a narrative voice may shape and select language and dialect for particular purposes] [AO3] • A sound appreciation of how differences in vocabulary and expression [for example, pauses and deliberations in the transcript compared to the accents of the fictional dialogue] convey attitudes and values [AO5]
4	Answers that are basically sound but sometimes uneven and which should:	
	✓✓✓ 35, 34 ✓✓ 33, 32 ✓ 31 [30]	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5. • Begin to show evidence of achievement against the criteria for Band 3.

5i	Answers that are just adequate as a response to the task set and which should:	
	✓✓✓ 29, 28 ✓✓ 27, 26 ✓ 25 [24]	<ul style="list-style-type: none"> • A basic understanding of and insights into the linguistic and literary features of the texts [with some basic grasp of comparative matters of vocabulary and style] supported by the use of some terminology and generally clearly written expression [AO1] • Some awareness of the differences between the texts [for example, an awareness of some of the devices used to construct fictional dialogue] [AO2i] • Some response and analysis to texts using literary and linguistic concepts and approaches [such as a few of the ways in which a narrative voice may shape and select language and dialect for particular purposes] [AO3] • Limited appreciation of how differences in vocabulary and expression convey attitudes and values [AO5]
5ii	Answers that are, on balance, not adequate to the task set but which:	
	✓✓✓ 23, 22 ✓✓ 21, 20 ✓ 19 [18]	<ul style="list-style-type: none"> • Show occasional evidence of achievement against the criteria for Band 5i.
U	Answers which do not reach the standard defined for Band 5 because they:	
	17–0	<ul style="list-style-type: none"> • Do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) AND/OR • Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR • Are not written with sufficient clarity or accuracy to make meaning and argument coherent.

Band descriptions: Written Communication

Written communication is assessed according to the following descriptions of performance:

Band 1

Candidates must show evidence of:

- Sustained use of writing that is entirely appropriate to purpose and capable of expressing complex ideas and arguments;
- Sustained ability to organise relevant material (including quotations and other references) clearly and coherently;
- Appropriate and (at A2) sophisticated use of appropriate linguistic and literary critical terminology* and vocabulary;
- Highly accurate and fluent writing, demonstrating a high level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

Band 3

Candidates must show evidence of:

- sustained use of writing that is nearly always appropriate to purpose and generally capable of expressing complex ideas and arguments;
- competent ability to organise relevant material (including quotations and other references) clearly and coherently;
- usually appropriate and (at A2) reasonably sophisticated use of appropriate linguistic and literary critical terminology and vocabulary;
- accurate and generally fluent writing, demonstrating a good level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

Band 5

Candidates must show evidence of:

- writing that is usually appropriate to purpose and generally capable of expressing some more complex ideas and arguments;
- an ability to organise relevant material (including quotations and other references) adequately;
- fairly appropriate use of appropriate linguistic and literary critical terminology and vocabulary; fairly accurate and generally fluent writing, demonstrating an adequate level of accuracy in spelling, punctuation and grammar to ensure that meaning is clear and convincing.

**Mark Scheme 2715
June 2005**

Qn. No.	Max. Marks	Geoffrey Chaucer: <i>The Nun's Priest's Tale</i>*
1	30	<p>Examine the methods Chaucer uses to create the impression of a story being told aloud in the following passage and elsewhere in the <i>Tale</i>.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at linguistic features typical of spoken narration in this passage • discuss the range of descriptive detail here • refer to at least one other appropriate passage from the <i>Tale</i>.

Notes on the task
Applying knowledge of literary and linguistic study in a clear way (AO1), candidates should offer a detailed analysis of how Chaucer creates the impression of a story being told aloud in the passage (AO3i), relating this to the <i>Tale</i> as a whole (AO4) and considering ways in which attitudes and values are conveyed (AO5).

Band	Marks	DESCRIPTOR
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Answers that show depth and insight:		
1	30	<ul style="list-style-type: none"> • Lucid expression, with confident use of English in a relevant and well-organised way (AO1). • Articulate response to and analysis of linguistic (e.g. deictic internal reference in line 4; accumulation rather than subordination in lines 2-3 and 18-19) and literary (e.g. pairing of each noun with a simple, colloquial adjective – narwe cottage / large sowes / deyntee morsel) devices used to suggest spoken narration (AO3i). • Well informed reference to at least one other relevant passage from the rest of the <i>Tale</i> in discussing Chaucer's methods of suggesting oral story-telling, dealing with techniques such as reference by the Nun's Priest to his audience, repetition and digression. (AO4) • Good awareness of ways (e.g. the semantic field including sklendre / narwe / litel with which the widow is associated) in which attitudes and values are conveyed (AO5).
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Answers that are proficient and well focused and which should:		
2	23	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3. • Begin to show evidence of achievement against the criteria for Band 1.
	22	
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3	Answers that show a competent level of understanding:	
	20 19 18	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1). • Competent understanding of some of the methods which Chaucer uses here, including both linguistic (e.g. compound negatives of lines 17 and 21-22) and literary (e.g. memorable single lines with the force of proverbs, such as “Hir diete was accordant to hir cote.”) devices. (AO3i) • Competent reference to at least one other passage from the Tale in discussing Chaucer’s methods of suggesting spoken narration (AO4) • Competent awareness of ways (e.g. the implied approval of the widow’s abstemious way of life) in which attitudes and values are conveyed (AO5).
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5. • Begin to show evidence of achievement against the criteria for Band 3.
5i	Answers that are just adequate as a response to the task set:	
	14 13 12	<ul style="list-style-type: none"> • Basic but adequately expressed understanding of the text (AO1). Some reference to linguistic and literary techniques used (e.g. “whilom” = once upon a time; the early reminder in line 4 that a story is being told) to simulate spoken narration (AO3i). Some awareness of Chaucer’s methods of suggesting spoken narration in other parts of the <i>Tale</i>, although this may be partial or implicit and may tend to rely on character and narrative. (AO4) Some limited sense of how attitudes and values are conveyed (AO5).
5ii	Answers that are, on balance, not adequate to the task set but which:	
	11 10 9	<ul style="list-style-type: none"> • Show occasional evidence of achievement against the criteria for Band 5i.
U	Answers which do not reach the standard defined for Band 5 because they:	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • Do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) AND/OR • Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR • Are not written with sufficient clarity or accuracy to make meaning and argument coherent.

Qn. No.	Max. Marks	Geoffrey Chaucer: <i>The Miller's Tale</i>*
2	30	<p>With careful attention to the language and poetic style of the following passage, examine the ways in which Chaucer presents adultery here and elsewhere in the <i>Tale</i>. In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the diction and register in the passage • discuss the comic effects here • refer to at least one other passage from the <i>Tale</i> which deals with the subject of adultery.

Notes on the task
Applying knowledge of literary and linguistic study in a clear way (AO1), candidates should offer a detailed analysis of how adultery is presented in the passage (AO3i), relating this to the <i>Tale</i> as a whole (AO4) and considering ways in which attitudes and values are conveyed (AO5).

Band	Marks	DESCRIPTOR
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Answers that show depth and insight:		
1	30	<ul style="list-style-type: none"> • Lucid expression, with confident use of English in a relevant and well-organised answer (AO1). • Articulate response to and analysis of linguistic (e.g. verbs with connotations of play: rage/pleye/thakked; use of <i>double entendre</i> such as queynte/dyen/spille) and literary (e.g. the simile "sproong as a colt dooth") devices used in the presentation of adultery here • Well informed reference to at least one other relevant passage from the rest of the <i>Tale</i> in discussing Chaucer's presentation of adultery, referring to techniques such as variety of diction and register and poetic style (e.g. the vocabulary of pleasure – revel/melodye/myrthe/solas - in lines 544-546) (AO4) • Good awareness of ways (e.g. the clerk's evident contempt for a carpenter's intelligence) in which attitudes and values are conveyed (AO5.)
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Answers that are proficient and well focused and which should:		
2	23	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3. • Begin to show evidence of achievement against the criteria for Band 1.
	22	
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3	Answers that show a competent level of understanding:	
	20 19 18	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1). • Competent understanding of the ways in which Chaucer presents adultery here through linguistic (e.g. Alison's melodramatic – threatened – language: “out, harrow” and “allas!”) and literary (e.g. the parody of courtly love) devices. (AO3i) • Competent reference to at least one other passage from the Tale in discussing Chaucer's presentation of adultery, with some awareness of variations in diction, register and poetic style (e.g. the cheerful irony of Alison's assertion to Absolon in lines 602-605 that “I love another.../Wel bet than thee”) (AO4) • Competent awareness of ways (e.g. the implication in lines 22-26 here that lack of opportunity rather than moral scruple is the main barrier) in which attitudes and values are conveyed (AO5).
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5. • Begin to show evidence of achievement against the criteria for Band 3.
5i	Answers that are just adequate as a response to the task set:	
	14 13 12	<ul style="list-style-type: none"> • Basic but adequately expressed understanding of the text (AO1). • Some reference to how linguistic and literary techniques are being used here, such as details of language and the ease with which Alison acquiesces, to present adultery (AO3i) • Some awareness of how the idea and/or the actuality of adultery are presented in other parts of the Tale, although this may be partial or implicit and may tend to rely on character and narrative. (AO4) • Some limited sense of how attitudes and values are conveyed (AO5).
5ii	Answers that are, on balance, not adequate to the task set but which:	
	11 10 9	<ul style="list-style-type: none"> • Show occasional evidence of achievement against the criteria for Band 5i.
U	Answers which do not reach the standard defined for Band 5 because they:	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • Do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) AND/OR • Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR • Are not written with sufficient clarity or accuracy to make meaning and argument coherent.

Qn. No.	Max. Marks	Robert Frost: <i>Selected Poems</i>*
3	30	<p>Examine the ways in which Frost makes use of the language of the natural world in 'The Road Not Taken' and elsewhere in his poetry.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at Frost's choices of diction and imagery in this poem • discuss rhyme and rhythm here • refer to at least one other poem in which Frost makes use of the language of the natural world.

Notes on the task

Applying knowledge of literary and linguistic study in a clear way (AO1), candidates should offer a close analysis of Frost's methods in this poem (AO3i) as a way of illustrating what is characteristic of the collection as a whole (AO4) and considering ways in which attitudes and values are conveyed (AO5).

Band	Marks	DESCRIPTOR
1	<i>Answers that show depth and insight:</i>	
	30	<ul style="list-style-type: none"> • Lucid expression in a relevant and well-organised answer (AO1). • Articulate response to and analysis of the effects of linguistic (e.g. the conversational simplicity of the conjunctions: and/and/and/then/and/because/though; the subtlety of the tight rhyme-scheme, using very simple diction but sticking absolutely to the pattern) and literary (e.g. the sustained metaphor of the "roads": the undergrowth, the chosen path's being "grassy", the leaves) devices in this poem (AO3i) • Good appreciation of how Frost uses the language of the natural world in (an)other poem(s), such as "Stopping by Woods...." or "Gathering Leaves" to achieve a variety of effects (AO4) • Good awareness of ways (e.g. the nuances of the predictive future tense in "I shall be telling this...") in which attitudes and values are conveyed (AO5)
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25		
2	<i>Answers that are proficient and well focused</i> and which should:	
	23	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3. • Begin to show evidence of achievement against the criteria for Band 1.
	22	
21		

	Answers that show a competent level of understanding:	
	20 19 18	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1). • Competent reading of and response to the uses Frost makes of the language of the natural world in the poem, combining linguistic and literary critical approaches (e.g. the deceptively jaunty(?) iambic/anapaestic rhythm; the obvious yet effective image of the roads as life-choices) (AO3i) • Some appreciation of the ways in which Frost shapes meanings through use of the language of the natural world in at least one other poem, e.g. "The Wood-Pile" (AO4) • Some awareness of ways (e.g. conversational tones in lines 13 and 18-19) in which attitudes and values are conveyed (AO5)
	Answers that are basically sound but sometimes uneven and which should:	
4	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5. • Begin to show evidence of achievement against the criteria for Band 3.
	Answers that are just adequate as a response to the task set:	
5i	14 13 12	<ul style="list-style-type: none"> • Basic but adequately expressed understanding of the text, that shows some attempt at coherent organisation of the material (AO1). • An adequate linguistic and literary response to the poem, which makes some reference to diction and imagery, and to Frost's use of rhyme and rhythm (AO3i) • Some reference to at least one other Frost poem, making limited connections between the poems in terms of their language and style. Awareness of connections may be partial or implicit and may tend to rely on content more than on style. (AO4) • Limited awareness of ways in which attitudes and values are conveyed (AO5)
	Answers that are, on balance, not adequate to the task set but which:	
5ii	11 10 9	<ul style="list-style-type: none"> • Show occasional evidence of achievement against the criteria for Band 5i.
	Answers which do not reach the standard defined for Band 5 because they:	
U	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • Do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) AND/OR • Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR • Are not written with sufficient clarity or accuracy to make meaning and argument coherent.

Qn. No.	Max. Marks	Wendy Cope: <i>Making Cocoa for Kingsley Amis</i>
4	30	Examine ways in which Cope uses a conversational style in the following poems and elsewhere in her poetry. In the course of your answer: <ul style="list-style-type: none"> • look closely at linguistic features typical of a spoken voice in this poem • discuss the effects created by the form of these poems • refer to at least one other appropriate poem by Cope.

Notes on the task

Applying knowledge of literary and linguistic study in a clear way (AO1), candidates should offer a close analysis of Cope's methods in this poem (AO3i) as a way of illustrating what is characteristic of the collection as a whole (AO4) and considering ways in which attitudes and values are conveyed (AO5)

Band	Marks	DESCRIPTOR
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Answers that show depth and insight:		
1	30	<ul style="list-style-type: none"> • Lucid expression in a relevant and well-organised answer (AO1). • Articulate response to and analysis of linguistic (e.g. speech-like syntax and punctuation) and literary (e.g. effect of the repetitions of the villanelle form) devices in these extracts (AO3i) • Good appreciation of how Cope uses a conversational style in (an)other poem(s), such as "My Lover" and "Message". Good insight into the variety of effects achieved through variations in tone and form. (AO4) • Good awareness of ways (e.g. "Who cares?") in which attitudes and values are conveyed (AO5)
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Answers that are proficient and well focused and which should:		
2	23	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 3.</i> • <i>Begin to show evidence of achievement against the criteria for Band 1.</i>
	22	
	21	

3	Answers that show a competent level of understanding:	
	20 19 18	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1). • Competent reading of and response to the effects of Cope's methods in these poems, combining linguistic and literary critical approaches (e.g. the contractions in lines 9-11 of <i>A Serious Person</i>; the colloquial simplicity of the conventional – almost clichéd – image of “the way the sun lights up the sky”; the slight under-cutting effect of the interrogatives in the final stanza) (AO3i) • Some appreciation of the ways in which Cope uses a conversational style for comic or plaintive/poignant effect; some discussion of the effects of her methods in at least one other poem, e.g. in “Lonely Hearts” or “Rondeau Redouble” (AO4) • Some awareness of the ways (e.g. “Your concern for the rights of women / Is especially welcome news.”) in which attitudes and values are conveyed (AO5)
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5. • Begin to show evidence of achievement against the criteria for Band 3.
5i	Answers that are just adequate as a response to the task set:	
	14 13 12	<ul style="list-style-type: none"> • Basic but adequately expressed understanding, that shows some attempt at coherent organisation of the material (AO1). • An adequate linguistic and literary response to this poem, which makes some reference to Cope's methods (e.g. some sense of the effects of poetic form) (AO3i) • Some reference to at least one other poem, making limited connections between the poems in terms of Cope's use of a conversational style. Awareness of connections may be partial or implicit and may tend to rely on content more than on language and style. (AO4) • Limited awareness of ways in which attitudes and values are conveyed (AO5)
5ii	Answers that are, on balance, not adequate to the task set but which:	
	11 10 9	<ul style="list-style-type: none"> • Show occasional evidence of achievement against the criteria for Band 5i.
U	Answers which do not reach the standard defined for Band 5 because they:	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • Do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) AND/OR • Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR • Are not written with sufficient clarity or accuracy to make meaning and argument coherent.

Qn. No.	Max. Marks	Emily Brontë: <i>Wuthering Heights</i>*
5	30	Examine the ways in which Brontë presents dialogue between Heathcliff and Cathy in the following passage and elsewhere in the novel. In the course of your answer: <ul style="list-style-type: none"> • look closely at register and sentence structure • discuss the use of diction and imagery here • refer to at least one other appropriate passage.

Notes on the task Applying knowledge of literary and linguistic study in a clear way (AO1), candidates should offer a detailed analysis of how meaning is conveyed in this passage (AO3i), relating this to the text as a whole (AO4) and considering ways in which attitudes and values are conveyed (AO5).

Band	Marks	DESCRIPTOR
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Answers that show depth and insight:		
1	30	<ul style="list-style-type: none"> • Lucid expression in a relevant and well-organised answer (AO1).
	29	<ul style="list-style-type: none"> • Articulate response to and analysis of linguistic (e.g. Cathy's tendency to the imperative and interrogative, even in reported speech: "Catherine angrily insisted on silence, and threatened to order me out ...") and literary (e.g. Heathcliff's rhetorical patternings: "And if you flatter yourself ... and if you think ... and if you fancy ... ") devices used to present the dialogue here (AO3i)
	28	
	27	
	26	<ul style="list-style-type: none"> • An articulate examination of the passage in its wider context, showing good awareness of patterns of language elsewhere in the novel, through comparison of at least one other passage featuring Heathcliff-Cathy interaction. (AO4) • Sophisticated awareness of ways (e.g. Heathcliff's melodramatic/villainous glee at discovering "your sister-in-law's secret") in which attitudes and values are conveyed (AO5)
	25	
	24	

Answers that are proficient and well focused and which should:		
2	23	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3. • Begin to show evidence of achievement against the criteria for Band 1.
	22	
	21	

3	Answers that show a competent level of understanding:	
	20 19 18	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1). • Competent understanding of the ways in which Brontë presents the dialogue through linguistic (e.g. Cathy's staccato alternations of questions and exclamations; Heathcliff's lengthier, more complex utterances) and literary (e.g. the recurrent imagery of the diabolical and the tyrannical) devices. (AO3i) • Competent sense of the passage in its wider context, with reference to the linguistic and literary techniques Brontë uses to present Heathcliff and Cathy in dialogue in at least one other passage in the novel. (AO4) • Competent awareness of ways (e.g. Nelly's concern about Linton's approval) in which attitudes and values are conveyed (AO5)
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5. • Begin to show evidence of achievement against the criteria for Band 3.
5i	Answers that are just adequate as a response to the task set:	
	14 13 12	<ul style="list-style-type: none"> • Basic but adequately expressed understanding of the text (AO1). • Some reference to linguistic and literary techniques, such as the choice of vocabulary and the appearance of aggression and threat in Heathcliff's manner to Cathy (AO3i) • Some comparison with another passage featuring dialogue between Heathcliff and Cathy. Comparison may be implicit, or reliant on character rather than presentation. (AO4) • Limited awareness of how attitudes and values are conveyed (AO5)
5ii	Answers that are, on balance, not adequate to the task set but which:	
	11 10 9	<ul style="list-style-type: none"> • Show occasional evidence of achievement against the criteria for Band 5i.
U	Answers which do not reach the standard defined for Band 5 because they:	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • Do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) AND/OR • Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR • Are not written with sufficient clarity or accuracy to make meaning and argument coherent.

Qn. No.	Max. Marks	Mary Shelley: <i>Frankenstein</i>*
6	30	Examine ways in which Shelley's use of language creates sympathy for the creature in the following passage and elsewhere in the novel. In the course of your answer: <ul style="list-style-type: none"> • look closely at lexis and register • discuss ways in which the creature expresses his thoughts • refer to at least one other appropriate passage.

Notes on the task Applying knowledge of literary and linguistic study in a clear way (AO1), candidates should offer a detailed analysis of how technique creates meaning in the passage (AO3i), relating this to the style of the novel as a whole (AO4) and considering ways in which attitudes and values are conveyed (AO5).
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Band	Marks	DESCRIPTOR
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Answers that show depth and insight:		
1	30	<ul style="list-style-type: none"> • Lucid expression in a relevant and well-organised answer (AO1). • Articulate response to and analysis of linguistic (e.g. the self-conscious/self-monitoring verbs: "I remember ... as I now suppose ... I believe ...") and literary (e.g. the contrast between personal, bodily misery and growing wonder at and appreciation of the beauties of nature) devices used to create sympathy for the creature here. (AO3i) • An articulate examination of the passage in its wider context showing good awareness of patterns of language elsewhere in the novel, through comparison with at least one other passage (e.g. his rejection by De Lacey) featuring the creature's thoughts (AO4) • Good awareness of ways (e.g. the minute attention to sensation/perception) in which attitudes and values are conveyed (AO5)
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Answers that are proficient and well focused and which should:		
2	23	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3. • Begin to show evidence of achievement against the criteria for Band 1.
	22	
	21	

3	Answers that show a competent level of understanding:	
	20 19 18	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1). • Competent understanding of the ways in which Shelley creates sympathy for the creature through linguistic (e.g. listing of sensation: “I saw, felt, heard and smelt at the same time”; “I felt light, and hunger, and thirst, and darkness”) and literary (e.g. poetic language such as “the orb of night”) devices. (AO3i) • Competent sense of the passage in its wider context, with reference to the variations of linguistic and literary techniques Shelley uses to create sympathy for the creature in at least one other passage in the novel, for example in the first confrontation with Frankenstein (AO4) • Competent awareness of ways (e.g. the sense that an appreciation of nature is evidence of virtue) in which attitudes and values are conveyed (AO5)
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5. • Begin to show evidence of achievement against the criteria for Band 3.
5i	Answers that are just adequate as a response to the task set:	
	14 13 12	<ul style="list-style-type: none"> • Basic but adequately expressed understanding of the text (AO1). • Some reference to linguistic and literary techniques, such as the lexis of perception and the depiction of human-like self-awareness, in the creation of sympathy for the creature (AO3i) • Some comparison with another passage featuring the creature’s thoughts of himself and/or the world. Comparison may be implicit, or reliant on content and character rather than on presentation (AO4) • Limited awareness of how attitudes and values are conveyed (AO5)
5ii	Answers that are, on balance, not adequate to the task set but which:	
	11 10 9	<ul style="list-style-type: none"> • Show occasional evidence of achievement against the criteria for Band 5i.
U	Answers which do not reach the standard defined for Band 5 because they:	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • Do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) AND/OR • Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR • Are not written with sufficient clarity or accuracy to make meaning and argument coherent.

Qn. No.	Max. Marks	Roddy Doyle: <i>Paddy Clarke Ha Ha Ha</i>
7	30	Examine ways in which Doyle uses a variety of voices and registers in the following passage and elsewhere in the novel. In the course of your answer: <ul style="list-style-type: none"> • look closely at sentence length and sentence structure • discuss the variety of diction and register here • refer to at least one other appropriate passage.

Notes on the task
Applying knowledge of literary and linguistic study in a clear way (AO1), candidates should offer a detailed analysis of how technique creates meaning in the passage (AO3i), relating this to the style of the novel as a whole (AO4) and considering ways in which attitudes and values are conveyed (AO5).

Band	Marks	DESCRIPTOR
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Answers that show depth and insight:		
1	30	<ul style="list-style-type: none"> • Lucid expression in a relevant and well-organised answer (AO1). • Articulate response to and analysis of linguistic (e.g. the very short sentences for Paddy's opinions and reactions: "I needed some lepers ... Then he did ... I didn't think so ... I didn't believe her ... ") and literary (e.g. incorporation of "learned" expressions/cliches: "The priest that had started them up had had a life filled with narrow escapes and thrilling adventures ... the shadow of the guillotine ... He found his sea-legs ... ") devices used to create a variety of voices and registers here (AO3i) • Good appreciation, shown through reference to other parts of the text, of how Doyle uses a wide range of linguistic and literary strategies (e.g. the football commentator) in the creation of different voices and registers. (AO4) • Good awareness of the ways (e.g. the implications of Paddy's reasons for preferring Our Fathers) in which attitudes and values are conveyed (AO5)
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Answers that are proficient and well focused and which should:		
2	23	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3. • Begin to show evidence of achievement against the criteria for Band 1.
	22	
	21	

3	Answers that show a competent level of understanding:	
	20 19 18	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1). • Competent understanding of the ways in which Doyle creates different voices here through linguistic (e.g. extremely simple use of conjunctions for Paddy's re-telling of the Father Damien story: "Father Damien was this man and he was called ... ") and literary (e.g. contrast between his parents' responses to "How much do priests get paid?") devices (AO3i) • Competent sense of the passage in its wider context, with reference to the range of linguistic and literary techniques Doyle uses to vary voices/registers (e.g. the Geronimo section). Some appreciation of variations in form, style and vocabulary. (AO4) • Competent awareness of ways (e.g. "Shhsh, Paddy, said my ma to my da") in which attitudes and values are conveyed (AO5)
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5. • Begin to show evidence of achievement against the criteria for Band 3.
5i	Answers that are just adequate as a response to the task set:	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation of the material (AO1). • Some reference to linguistic and literary techniques, such as variations in sentence length and use of details from the Father Damien story, in the creation of different voices in this passage. (AO3i) • Some awareness of how different voices/registers are created in other parts of the novel, though this may be partial or implicit and may tend to rely on narrative and character study. Some sense of variations in style in different parts of the novel. (AO4) • Limited awareness of how attitudes and values are conveyed (AO5)
5ii	Answers that are, on balance, not adequate to the task set but which:	
	11 10 9	<ul style="list-style-type: none"> • Show occasional evidence of achievement against the criteria for Band 5i.
U	Answers which do not reach the standard defined for Band 5 because they:	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • Do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) AND/OR • Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR • Are not written with sufficient clarity or accuracy to make meaning and argument coherent.

Qn. No.	Max. Marks	Ian McEwan: <i>The Child in Time</i>
8	30	<p>Examine ways in which McEwan presents Stephen's reactions to political events in the following passage and elsewhere in the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at register and syntax • discuss variation of tone in this passage • refer to at least one other appropriate passage.

<p>Notes on the task</p> <p>Applying knowledge of literary and linguistic study in a clear way (AO1), candidates should offer a detailed analysis of how technique creates meaning in the passage (AO3i), relating this to the style of the novel as a whole (AO4) and considering ways in which attitudes and values are conveyed (AO5).</p>

Band	Marks	DESCRIPTOR
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Answers that show depth and insight:		
1	30	<ul style="list-style-type: none"> • Lucid expression in a relevant and well-organised answer (AO1). • Articulate response to and analysis of linguistic (e.g. use of passive and impersonal constructions – “A starting pistol was fired ... there was an exchange of fiercely-worded notes” – to distance/weaken the impact of these world events) and literary (e.g. ironic tone and use of imagery to deflate the potential seriousness – “The American President ... with something of a sprinter’s constitution missiles bristled ...”) devices used to present Stephen’s reactions to external events (AO3i) • Good appreciation, shown through reference to other parts of the text, of how McEwan uses a wide range of linguistic and literary strategies (e.g. the licensed beggars; the extracts from the childcare handbook) elsewhere in the novel in the presentation of external events and Stephen’s reaction to them (AO4) • Good awareness of ways (e.g. the implied connection between the sports teams and their respective armed forces – “intricate systems of command”) in which attitudes and values are conveyed (AO5)
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Answers that are proficient and well focused and which should:		
2	23	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3. • Begin to show evidence of achievement against the criteria for Band 1.
	22	
	21	

3	Answers that show a competent level of understanding:	
	20 19 18	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1). • Competent understanding of the ways in which McEwan presents political events and Stephen's reactions here through linguistic (e.g. participle clauses for Stephen's indifference – "sprawling on the sofa scratching himself through his underpants ... ") and literary (e.g. the image of "a cup final played between two foreign teams") devices. (AO3i) • Competent sense of the passage in the wider context of the rest of the novel, with reference to the variety of linguistic and literary techniques McEwan uses to depict political events (e.g. the machinations of the Committee). Some appreciation of variations in form, style and vocabulary. (AO4) • Competent awareness of ways (e.g. "an eye for an eye") in which attitudes and values are conveyed (AO5)
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5. • Begin to show evidence of achievement against the criteria for Band 3.
5i	Answers that are just adequate as a response to the task set:	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation of the material (AO1). • Some reference to linguistic and literary techniques, such as the un-serious register and the emphasis on Stephen's disengagement from events, in this passage (AO3i) • Some awareness of how political events and Stephen's reactions to them are presented in other parts of the novel, though this may be partial or implicit and may tend to rely on narrative and/or comments on Stephen's character. Some sense of variations in style in different parts of the novel. (AO4) • Limited awareness of how attitudes and values are conveyed (AO5)
5ii	Answers that are, on balance, not adequate to the task set but which:	
	11 10 9	<ul style="list-style-type: none"> • Show occasional evidence of achievement against the criteria for Band 5i.
U	Answers which do not reach the standard defined for Band 5 because they:	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • Do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) AND/OR • Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR • Are not written with sufficient clarity or accuracy to make meaning and argument coherent.

**Mark Scheme 2717
June 2005**

Shakespeare: *Antony and Cleopatra*

Qn.no. Q1a	Max. marks 30	How are Enobarbus's attitudes toward and feelings for Antony reflected in the language that he uses? In your answer you should include detailed reference to at least two passages from the play.
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Notes on the task:

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

Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original and which should:</i>	
	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • Be fluently written, showing a sophisticated ability to communicate insights gained from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail. • Make judicious use of chosen passages in analysing relevant examples of Enobarbus's verbal behaviour. There will be a clear understanding of the linguistic means by which he articulates feelings and attitudes. • Use and evaluate different literary and linguistic approaches with confidence, demonstrating sophisticated insight into the linguistic complexities of Enobarbus's speech: register; structure and rhythm; syntactic, lexical and grammatical choices; use of imagery; allusiveness; phonological and prosodic features for example. • Show insightful appreciation the stylistic variety and dramatic effects of Enobarbus's language.

2	<i>Answers that are proficient and well focused and which should:</i>	
	23 22 21	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3 • Begin to show evidence of achievement against the criteria for Band 1

3	<i>Answers that show a competent level of understanding and which should:</i>	
	20 19 18	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of Language and Literature. Appropriate terminology is used accurately in relation to relevant detail. • Make judicious use of chosen passages in analysing relevant examples of Enobarbus's use of language. There will be a competent understanding of the linguistic means by which he articulates feelings and attitudes. • Use and evaluate different literary and linguistic approaches competently, showing some understanding of the distinctive features of Enobarbus's speech. • Demonstrate secure appreciation of the stylistic variety and dramatic effects of Enobarbus's language.
4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5 • Begin to show evidence of achievement against the criteria for Band 3
5i	<i>Answers that are just adequate as a response to the task set and which should:</i>	
	14 13 12	<ul style="list-style-type: none"> • Show some basic ability, straightforwardly expressed, to communicate insights from the study of Language and Literature, and limited ability to use terminology accurately. • Make some limited use of selected passages in offering an approach to the question which demonstrates partial understanding. There will be some limited appreciation of the ways in which Enobarbus articulates feelings and attitudes. • Use and evaluate different literary and linguistic approaches in showing some limited understanding of the distinctive features of Enobarbus's speech. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers. • Show some limited awareness of the stylistic variety and dramatic effects of Enobarbus's language.
5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • show occasional evidence of achievement against the criteria for Band 5i
U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR • do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR • are not written with sufficient clarity or accuracy to make meaning and argument coherent

Shakespeare: *Antony and Cleopatra*

Qn.no. Q1b	Max. marks 30	With detailed reference to the language of at least two passages, examine Shakespeare's creation of comedy in <i>Antony and Cleopatra</i> .
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Notes on the task:

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

Band	Marks	DESCRIPTOR
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1	Answers that are penetrating and original and which should:	
	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • Be fluently written, showing a sophisticated ability to communicate insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1). • Make judicious use of selected passages in analysing some of the distinctive linguistic features and dramatic effects of comic dialogue and action (AO2ii). • Use and evaluate different literary and linguistic approaches to texts with confidence, showing an informed understanding of verbal clowning and jibing, use of irony, allusion, parody, witty badinage, jokes, word-play and innuendo, for example (AO3ii). • Show insightful appreciation of implications of form and genre (use of comedy within a tragic play) in shaping overall meaning (AO4).

2	Answers that are proficient and well focused and which should:	
	23 22 21	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3 • Begin to show evidence of achievement against the criteria for Band 1

3	<i>Answers that show a competent level of understanding and which should:</i>	
	20 19 18	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of both Language and Literature. Appropriate terminology is used accurately in relation to relevant detail (AO1). • Make sensible use of selected passages in analysing some of the distinctive linguistic features and dramatic effects of comic dialogue and action (AO2ii). • Show competence in using and evaluating different literary and linguistic approaches to texts and some clear understanding of verbal clowning and jibing, use of irony, allusion, parody, witty badinage, jokes, word-play and innuendo, for example (AO3ii). • Demonstrate some understanding of implications of form and genre (use of comedy within a tragic play) in shaping overall meaning (AO4).
4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5 • Begin to show evidence of achievement against the criteria for Band 3
5i	<i>Answers that are just adequate as a response to the task set and which should:</i>	
	14 13 12	<ul style="list-style-type: none"> • Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and some limited ability to use terminology accurately. • Make limited use of selected passages in analysing some of the distinctive linguistic features and dramatic effects of comic dialogue and action (AO2ii). • Demonstrate basic ability to use and evaluate different literary and linguistic approaches to texts. There will be some limited appreciation of verbal clowning and jibing, use of irony, allusion, parody, witty badinage, jokes, word-play and innuendo, for example (AO3ii). • Show some basic understanding of implications of form and genre (use of comedy within a tragic play) in shaping overall meaning (AO4).
5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • show occasional evidence of achievement against the criteria for Band 5i
U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR • do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR • are not written with sufficient clarity or accuracy to make meaning and argument coherent

Shakespeare: *As You Like It*

Qn.no. Q2a	Max. marks 30	'Much of the language is playful but the themes are serious'. How far do the language and action of <i>As You Like It</i> support this view? You should include in your answer detailed reference to the language and action of at least two passages from the play.
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Notes on the task:

Candidates must show a good understanding of their chosen passages, exploring and commentating on relationships between them (AO2ii). They will be rewarded for their ability to focus on the balance of comedy and seriousness conveyed through language and action (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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1	Answers that are penetrating and original and which should:	
	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • Be fluently written, showing a sophisticated ability to communicate insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1). • Make judicious use of chosen passages in exploring the balance of comedy and seriousness. There may be a good understanding of the linguistic and dramatic means by which, perhaps, 'the envious court' and the Forest of Arden are compared and contrasted, and of the presentation of 'serious' concerns: government and civilisation; class and gender issues; the values of pastoral life and romantic love, for example (AO2ii). • Use and evaluate relevant literary and linguistic approaches to texts with confidence, showing sophisticated insight into the uses of comedy, for example, to mock, parody and burlesque pastoral/romantic idealisations. There might well be some careful linguistic analysis of the comic agency of Rosalind's verbal wit, and of Touchstone's and Jaques's use of ironic and parodic forms (AO3ii). • Demonstrate insightful appreciation of implications of form and genre (Pastoral Romance and Festive Comedy) in shaping overall meaning. (AO4)

2	Answers that are proficient and well focused and which should:	
	23 22 21	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3 • Begin to show evidence of achievement against the criteria for Band 1

3	<i>Answers that show a competent level of understanding and which should:</i>	
	20 19 18	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of both Language and Literature, using appropriate terminology accurately in relation to relevant detail (AO1). • Make sensible use of chosen passages in exploring the balance of comedy and seriousness. There may be a sound understanding of the linguistic and dramatic means by which 'the envious court' and the Forest of Arden are compared and contrasted, for example, and of the presentation of 'serious' concerns: government and civilisation; class and gender issues; the values of pastoral life and romantic love (AO2ii). • Use and evaluate different literary and linguistic approaches to texts competently, showing some insight into the uses of comedy, for example, to mock, parody and burlesque pastoral/romantic idealisations (AO3ii). • Demonstrate a secure grasp of some of the implications of form and genre (Pastoral Romance and Festive Comedy) in shaping overall meaning (AO4).
4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17,16,15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5 • Begin to show evidence of achievement against the criteria for Band 3
5i	<i>Answers that are just adequate as a response to the task set and which should:</i>	
	14 13 12	<ul style="list-style-type: none"> • Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of both Language and Literature, and some limited ability to use terminology accurately (AO1). • Make limited use of selected passages in exploring the balance of comedy and seriousness in the play. There will be limited exploration of the plays comedy and/or more 'serious' concerns (AO2ii). • Demonstrate a basic ability to use and evaluate different literary and linguistic approaches to texts, and show some limited appreciation of the uses of comedy, for example, to mock, parody and burlesque pastoral/romantic idealisations (AO3ii). • Show limited awareness of the variety of the text, and a basic grasp of some of the implications of form and genre in shaping overall meaning (AO4).
5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11, 10, 9	<i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR • do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR • are not written with sufficient clarity or accuracy to make meaning and argument coherent

Shakespeare: As You Like It

Qn.no. 2b	Max. marks 30	Examine the presentation of Rosalind's relationship with Celia in <i>As You Like It</i> . In your answer you should make detailed reference to the language and action of at least two passages from the play.
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Notes on the task:

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on the linguistic means by which Rosalind's relationship with Celia is characterised and presented in specific dramatic contexts (AO4). Credit will be given for candidates' relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original and which should:</i>	
	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • Be written fluently, with accurate use of appropriate terminology and precise focus on relevant detail. (AO1) • Use chosen passages judiciously, exploring both characters' use of language, showing confident understanding of the means by which they articulate and expresses states of mind, attitudes and feelings. There may well be discriminating judgements about their discourse strategies, use of role-play and disguise, and relationships with other characters and ideas within the play (AO2ii). • Use and evaluate different literary and linguistic approaches to texts with confidence. There may well be a clear understanding of a range of the linguistic features of discourse within specific dramatic contexts: use of witty badinage, ironic humour; lexical and grammatical choices, terms of address, use of allusion, phonological and prosodic features, for example. (AO3ii) • Show insightful appreciation of implications of form and genre (Pastoral romance and Festive Comedy) as a dramatic context. (AO4)

2	<i>Answers that are proficient and well focused and which should:</i>	
	23 22 21	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3 • Begin to show evidence of achievement against the criteria for Band 1
3	<i>Answers that show a competent level of understanding and which should:</i>	
	20 19 18	<ul style="list-style-type: none"> • Show competence in communicating insights gained from the study of both Language and Literature, using terminology accurately in relation to relevant detail (AO1). • Make sensible use of chosen passages in exploring both characters' use of language, showing some understanding of the means by which they articulate and expresses states of mind, attitudes and feeling. There may well be clear judgements about their discourse strategies, use of role-play and disguise, and relationships with other characters and ideas within the play (AO2ii) • Demonstrate sound ability to use and evaluate different literary and linguistic approaches to texts. There may well be some understanding of a range of the linguistic features of discourse within specific dramatic contexts: use of witty badinage, ironic humour; lexical and grammatical choices, terms of address, use of allusion, phonological and prosodic features, for example (AO3ii). • Show some appreciation of implications of form and genre (Pastoral romance and Festive Comedy) as a dramatic context (AO4).
4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5 • Begin to show evidence of achievement against the criteria for Band 3
5i	<i>Answers that are just adequate as a response to the task set and which should:</i>	
	14 13 12	<ul style="list-style-type: none"> • Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and some limited ability to use terminology accurately (AO1). • Make some limited use of selected scenes in exploring both characters' use of language and actions. There may be some limited judgements about their discourse strategies and relationships with other characters within the play (AO2ii). • Demonstrate a basic ability to use and evaluate different literary and linguistic approaches to texts, and some limited appreciation of linguistic features of discourse within specific dramatic contexts. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii). • Show some limited awareness of implications of form and genre (Pastoral Romance and Festive Comedy) as a dramatic context (AO4).

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • show occasional evidence of achievement against the criteria for Band 5i

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR • do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR • are not written with sufficient clarity or accuracy to make meaning and argument coherent

Shakespeare: *The Tempest*

Qn.no. Q3a	Max. marks 30	Examine the language of magic and power as used by Prospero and Ariel in <i>The Tempest</i> . In your answer you should refer closely to at least two passages from the play.
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2 (a) Notes on task:

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

Band	Marks	DESCRIPTOR
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1	Answers that are penetrating and original and which should:	
	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • Be written fluently, showing a sophisticated ability to communicate insights gained from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1). • Use chosen passages judiciously in foregrounding and analysing the language of both characters. There will be a good understanding of ways in which magic relates to the play's wider concerns: good government; personal responsibility; use and abuse of power and liberty/freedom, for example (AO2ii). • Use and evaluate different literary and linguistic approaches to texts with confidence, showing sophisticated understanding of some of the linguistic features of chosen passages within specific dramatic contexts: use of monologue, dialogue and epilogue; transactional language; tone, register, rhythm and use of imagery, for example (AO3ii). • Demonstrate insightful appreciation of implications of form and genre (Romantic handling of potentially tragic materials) in shaping overall meaning (AO4).

2	Answers that are proficient and well focused and which should:	
	23 22 21	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3 • Begin to show evidence of achievement against the criteria for Band 1

3	<i>Answers that show a competent level of understanding and which should:</i>	
	20 19 18	<ul style="list-style-type: none"> Communicate insights gained from the study of both Language and Literature with competence. Terminology is accurately used in relation to relevant detail (AO1). Make sensible use of chosen passages in analysing the language of both characters. There will be a clear understanding of ways in which magic relates to the play's wider concerns: good government; personal responsibility; use and abuse of power and liberty /freedom, for example (AO2ii). Use and evaluate different literary and linguistic approaches to texts competently. There will be a secure understanding of some of the linguistic features of chosen passages within specific dramatic contexts: use of monologue, dialogue and epilogue; transactional language; tone, register, rhythm and use of imagery, for example (AO3ii). Demonstrate secure appreciation of implications of form and genre (Romantic handling of potentially tragic materials) in shaping overall meaning (AO4).

4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> Fully meet the criteria for Band 5 Begin to show evidence of achievement against the criteria for Band 3

5i	<i>Answers that are just adequate as a response to the task set and which should:</i>	
	14 13 12	<ul style="list-style-type: none"> Show some ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and some ability to use terminology accurately (AO1). Make some limited use of selected passages in offering an approach to the question which demonstrates partial understanding. There will be some limited awareness of ways in which magic and power relate to the play's wider concerns. Show basic ability to use and evaluate different literary and linguistic approaches to texts. There will be some limited understanding of the linguistic features and dramatic effects of chosen passages. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii). Demonstrate some basic awareness of implications of form and genre (Romantic handling of potentially tragic materials) in shaping overall meaning (AO4).

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> show occasional evidence of achievement against the criteria for Band 5i

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none">• <i>do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR</i>• <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i>• <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Shakespeare: *The Tempest*

Qn.no. Q3b	Max. marks 30	Referring closely to the language and action of at least two passages from the play, examine the comic presentation of Stephano and Trinculo.
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Notes on the task:

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

Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original and which should:</i>	
	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • Be fluently written, showing a sophisticated ability to communicate insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail. • Make judicious use of selected passages in analysing the comic presentation of Stephano and Trinculo. • Use and evaluate different literary and linguistic approaches to texts with confidence, showing an informed understanding of both characters' use of language: verbal clowning - punning, word-play, jokes, innuendo, double entendre; ironic use of proverbs and folklore; low humour; use of slang, coarse and idiomatic language; freakish and drunken elements, for example. • Show insightful appreciation of implications of form and genre (Pastoral Romance and Festive Comedy) in shaping overall meaning. There may well be a confident understanding of both characters' interaction with Caliban, use of costume and stage properties, and links with the play's more serious concerns.

2	<i>Answers that are proficient and well focused and which should:</i>	
	23 22 21	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3 • Begin to show evidence of achievement against the criteria for Band 1

3	<i>Answers that show a competent level of understanding and which should:</i>	
	20 19 18	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of both Language and Literature. Appropriate terminology is used accurately in relation to relevant detail. • Make sensible use of selected passages in analysing the comic presentation of Stephano and Trinculo. • Show competence in using and evaluating different literary and linguistic approaches to texts and a confident appreciation of both characters' use of language: verbal clowning - punning, word-play, jokes, innuendo, double entendre; ironic use of proverbs and folklore; low humour; use of slang, coarse and idiomatic language; freakish and drunken elements, for example. • Demonstrate some understanding of form and genre (Pastoral Romance and Festive Comedy) in shaping overall meaning. There may well be some understanding of both characters' interaction with Caliban, use of costume and stage properties, and links with the play's more serious concerns.

4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5 • Begin to show evidence of achievement against the criteria for Band 3

5i	<i>Answers that are just adequate as a response to the task set and which should:</i>	
	14 13 12	<ul style="list-style-type: none"> • Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and some limited ability to use terminology accurately. • Make limited use of selected passages in offering an approach to the question which demonstrates a partial understanding of the comic presentation of Stephano and Trinculo. • Demonstrate basic ability to use and evaluate different literary and linguistic approaches to texts. There will be some limited appreciation of both characters' use of language and verbal clowning. • Show a basic understanding of the implications of form and genre (Pastoral Romance and Festive Comedy) in shaping overall meaning. There may be some limited understanding of both characters' interaction with Caliban, use of costume and stage properties, and links with the play's more serious concerns.

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Samuel Beckett: *Waiting for Godot*

Qn.no. Q4a	Max. marks 30	What do you see as the importance of Pozzo and Lucky in <i>Waiting for Godot</i> ? In your answer refer closely to the language and dramatic impact of at least two passages in the play.
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Notes on the task:

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

Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original and which should:</i>	
	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • Be fluently written, showing a sophisticated ability to communicate insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1). • Make judicious use of selected passages in exploring and analysing the ways in which Pozzo and Lucky use language, focusing on specific linguistic features and dramatic impact (AO2ii). • Use and evaluate different literary and linguistic approaches to texts with confidence. There may well be a good understanding of, for example, the discourse of a master/slave relationship: monologic and dialogic expressions of affliction; sado-masochistic subjugation/dissidence (AO3ii). • Show good understanding of the implications of linguistic and dramatic choices in the construction of both characters. There may well be a sensitive appreciation of the symbolic potential of this relationship: political, philosophical, psychological and theatrical (AO4).

2	<i>Answers that are proficient and well focused and which should:</i>	
	23 22 21	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 3</i> • <i>Begin to show evidence of achievement against the criteria for Band 1</i>

	<i>Answers that show a competent level of understanding and which should:</i>	
	20 19 18	<ul style="list-style-type: none"> Express insights gained from the study of approaches to both Language and Literature with competence, using appropriate terminology accurately in relation to relevant detail (AO1). Make sensible use of chosen passages in exploring and analysing the ways in which Pozzo and Lucky use language, focusing on specific linguistic features and dramatic impact (AO2ii). Demonstrate sound ability to use and evaluate different literary and linguistic approaches to the text. There will be clear awareness of aspects of, for example, the discourse of a master/slave relationship: monologic and dialogic expressions of affliction; sado-masochistic subjugation/dissidence (AO3ii). Show a competent understanding of the implications of linguistic and dramatic choices in the construction of both characters. There may well be some appreciation of the symbolic implications of this relationship (AO4).
4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> Fully meet the criteria for Band 5 Begin to show evidence of achievement against the criteria for Band 3
5i	<i>Answers that are just adequate as a response to the task set and which should:</i>	
	14 13 12	<ul style="list-style-type: none"> Show some ability, straightforwardly expressed, to communicate insights gained from the study of approaches to both Language and Literature, and some limited ability to use appropriate terminology accurately (AO1). Make limited use of selected passages in exploring and analysing the ways in which Pozzo and Lucky use language, focusing on specific linguistic features and dramatic impact (AO2ii). Demonstrate limited ability to use and evaluate different literary and linguistic approaches, and a basic awareness of aspects of the importance of Pozzo and Lucky and their relationship. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii). Show limited awareness of the variety of the text, and a basic appreciation of the implications of linguistic and dramatic choices in the construction of both characters (AO4).
5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> show occasional evidence of achievement against the criteria for Band 5i

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none">• <i>do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR</i>• <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i>• <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Samuel Beckett: *Waiting for Godot*

Qn.no. Q4b	Max. marks 30	Examine ways in which Beckett's characters question the purpose of their existence in <i>Waiting for Godot</i> . In your answer you should refer closely to at least two particular passages.
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Notes on the task:

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on some of the linguistic and dramatic means through which Beckett's characters explore the meaning and purpose of their existence (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text. (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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Answers that are penetrating and original and which should:		
1	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • Be written fluently, showing a sophisticated ability to communicate insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail. • Use chosen passages judiciously in analysing some of the ways in which characters use language to interrogate their existence and express states of mind and feeling, engaging perhaps with the themes of waiting, time, memory, uncertainty, and existential despair, for example. • Demonstrate confidence in using and evaluating different literary and linguistic approaches to texts. There may well be a confident understanding of the complexity of language used: allusions to and uncertainties about 'Godot'; biblical references; stichomythic exchanges and comic garrulity versus philosophical meditation; self-conscious/ironic language games, role-play and performance routines. • Show insightful appreciation of implications of dramatic form in relation to the ways in which Beckett's characters explore the meaning and purpose of their existence.

Answers that are proficient and well focused and which should:		
2	23 22 21	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3 • Begin to show evidence of achievement against the criteria for Band 1

3	<i>Answers that show a competent level of understanding and which should:</i>	
	20 19 18	<ul style="list-style-type: none"> • Express clearly insights gained from the study of both Language and Literature. Appropriate terminology is accurately used in relation to relevant detail. • Make sensible use of chosen passages in analysing some of the ways in which characters use language to interrogate their existence and express states of mind and feeling, engaging perhaps with the themes of waiting, time, memory, uncertainty, and existential despair, for example. • Show sound ability to use and evaluate different literary and linguistic approaches to text. There will be a clear awareness of the complexity of language used: utterance types; mood; allusions to and uncertainties about 'Godot'; biblical references; stichomythic exchanges and comic garrulity versus philosophical meditation, for example. • Demonstrate a clear appreciation of some of the implications of dramatic form in relation to ways in which Beckett's characters explore the meaning and purpose of their existence.

4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5 • Begin to show evidence of achievement against the criteria for Band 3

5i	<i>Answers that are just adequate as a response to the task set and which should:</i>	
	14 13 12	<ul style="list-style-type: none"> • Show some ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and some limited ability to use terminology effectively and accurately. • Make limited use of selected passages in analysing some of the ways in which characters use language to interrogate their existence and express states of mind and feeling. • Demonstrate limited ability to use and evaluate different literary and linguistic approaches to texts. There will be some basic awareness of the complexity of language used. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers. • Show some limited awareness of some of the implications of dramatic form in relation to the ways in which Beckett's characters explore the meaning and purpose of their existence

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Brian Friel: *Translations*

Qn.no. Q5a	Max. marks 30	' <i>Translations</i> is principally concerned with the impact of political conflict on personal relationships.' How far and in what ways does the emphasis on language in the play support this view? In your answer you should make detailed reference to at least two passages.
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Notes on the task:

Candidates must show a good understanding of their chosen passages, exploring and commentating on relationships between them (AO2ii). They will be rewarded for their ability to focus on ways in which the impact of political conflicts on human relationships is reflected in the language of the play (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original and which should:</i>	
	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • Be fluently written, showing sophistication in expressing insights gained from the study of both language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail. • Make judicious use of selected passages in analysing the speech and actions of particular characters within the context of the play's developing political action. • Use and evaluate different literary and linguistic approaches to texts with confidence, examining the effects of political conflicts on specific relationships with sophistication: in terms of characters' actions, feelings, beliefs, values, prejudices and complexities of speech; utterance types and politeness strategies; lexical choices; status markers; figurative language; tone; phonological and prosodic characteristics, for example. • Show insightful appreciation of significant ideological tensions within and beyond particular relationships and the means by which these are established within the context of the play's developing action and its dramatic form.

2	<i>Answers that are proficient and well focused and which should:</i>	
	23 22 21	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3 • Begin to show evidence of achievement against the criteria for Band 1

3	Answers that show a competent level of understanding and which should:	
	20 19 18	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of both Language and Literature. Appropriate terminology is accurately used in relation to relevant detail. • Make sensible use of selected passages in analysing the speech and actions of particular characters within the context of the play's developing political action. • Use and evaluate different literary and linguistic approaches to texts competently. There may well be some analysis of the effects of political conflicts on specific relationships: in terms of characters' actions, feelings, beliefs, values, prejudices and complexities of speech; utterance types and politeness strategies; lexical choices; status markers; figurative language; tone; phonological and prosodic characteristics, for example. • Show secure understanding of significant ideological tensions within and beyond particular relationships and the means by which these are established within the context of the play's developing action and its dramatic form.
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5 • Begin to show evidence of achievement against the criteria for Band 3
5i	Answers that are just adequate as a response to the task set and which should:	
	14 13 12	<ul style="list-style-type: none"> • Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of both Language and Literature, and some limited ability to use terminology accurately. • Make limited use of selected passages in analysing the speech and actions of particular characters within the context of the play's developing political action. • Use and evaluate different literary and linguistic approaches to texts at a basic level and show some limited understanding of the effects of political conflicts on specific relationships. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers. • Demonstrate some limited awareness of significant ideological tensions within and beyond particular relationships and the means by which these are established within the context of the play's developing action and its dramatic form.
5ii	Answers that are, on balance, not adequate to the task set but which	
	11 10 9	<ul style="list-style-type: none"> • show occasional evidence of achievement against the criteria for Band 5i

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none">• <i>do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR</i>• <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i>• <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Brian Friel: *Translations*

Qn.no. 5b	Max. marks 30	Bridget quotes from Tacitus: 'It's easier to stamp out learning than to recall it'. How far and in what ways is <i>Translations</i> concerned with learning? You should refer closely to the language and action of at least two passages in your answer.
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Notes on the task:

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

Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original and which should:</i>	
	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • Be written fluently, showing a sophisticated ability to use insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail. • Make judicious use of selected passages in focusing on the presentation and significance of learning. Candidates may consider learning in relation to a range of issues and experiences: cultural identity; 'translating'; personal growth; developing relationships; language acquisition; awareness of political processes; understanding representations of history, for example. • Use and evaluate different literary and linguistic approaches to texts with confidence, and show sophisticated insight into the complexities of the speech of different characters: the importance of code and code-switching, for example; use of Gaelic, English, Greek and Latin; use of Irish idioms and syntax; discourse strategies deployed within personal and political contexts. • Show insightful appreciation of the ways in which the play focuses our attention on learning. Candidates may consider the ideas of George Steiner, and symbolic, ironic and allegorical level of presentation - the displacement of hedge schools and anglicisation of place names, for example.

2	<i>Answers that are proficient and well focused and which should:</i>	
	23 22 21	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 3</i> • <i>Begin to show evidence of achievement against the criteria for Band 1</i>

3	<i>Answers that show a competent level of understanding and which should:</i>	
	20 19 18	<ul style="list-style-type: none"> Communicate insights gained from study of language and literature with confidence. Terminology is accurately used in relation to relevant detail. Make sensible use of selected passages and valid connections and contrasts between them, in focusing on the presentation and significance of learning. Candidates may consider learning in relation to a range of issues and experiences: cultural identity; 'translating'; personal growth; developing relationships; language acquisition; awareness of political processes; understanding representations of history, for example. Use and evaluate different literary and linguistic approaches to texts competently. There will be a secure understanding of the complexities of the speech characteristics of different characters: the importance of code and code-switching, for example; use of Gaelic, English, Greek and Latin; use of Irish idioms and syntax; discourse strategies deployed within personal and political contexts. Show some appreciation of the ways in which the play focuses our attention on learning. Candidates may consider the ideas of George Steiner, and symbolic, ironic and allegorical level of presentation - the displacement of hedge schools and anglicisation of place names, for example.

4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> Fully meet the criteria for Band 5 Begin to show evidence of achievement against the criteria for Band 3

5i	<i>Answers that are just adequate as a response to the task set and which should:</i>	
	14 13 12	<ul style="list-style-type: none"> Show some basic ability to express insights gained from the study of literary and linguistic approaches to texts, and limited ability to use appropriate terminology accurately. Make limited use of selected passages in demonstrating partial understanding. There will be some limited appreciation of the presentation and significance of learning. Use and evaluate different literary and linguistic approaches to texts in a limited way, showing some basic appreciation of the speech characteristics of different characters. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers. Demonstrate limited understanding of the variety of the text and of the ways in which the play focuses our attention on learning.

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Tennessee Williams: *A Streetcar Named Desire*

Qn.no. 6a	Max. marks 30	'Stanley and Blanche are the symbols of two Americas.' How far and in what ways does the language of the play support this view? In your answer you should include detailed reference to at least two passages.
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Notes on the task:

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

Band	Marks	DESCRIPTOR
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1	Answers that are penetrating and original and which should:	
	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • Be fluently written, showing a sophisticated ability to express insights gained from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1). • Make judicious use of selected passages in analysing the language used by both Blanche and Stanley. There will be a clear understanding of ways by which the language, actions, attitudes, perspectives and values of both characters might represent national and cultural identity (AO2ii). • Use and evaluate different literary and linguistic approaches to texts with confidence. Both characters' speech may be explored with sophistication and insight: lexical choices syntax; register; use of imagery; phonological and prosodic characteristics. There will a good understanding of how these might reflect social, cultural and economic change - the language and values of the old South versus the cosmopolitan spirit of 'new America', for example (AO3ii). • Show insightful appreciation of the implications of dramatic form in terms of the presentation of both characters: use of stage directions and expressionistic methods and the significance of place and setting for example. (AO4)

2	Answers that are proficient and well focused and which should:	
	23 22 21	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3 • Begin to show evidence of achievement against the criteria for Band 1

3	<i>Answers that show a competent level of understanding and which should:</i>	
	20 19 18	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of both Language and Literature. Appropriate terminology is accurately used in relation to relevant detail (AO1). • Make sensible use of chosen passages in analysing the language used by both Blanche and Stanley. There will be a clear understanding of ways by which the speech, actions, attitudes, perspectives and values of both characters might represent national and cultural identity (AO2ii). • Use and evaluate different literary and linguistic approaches to texts competently. Both characters' speech may be explored with clarity: lexical choices syntax; register; use of imagery; phonological and prosodic characteristics. There may be some understanding of how these might reflect social, cultural and economic change - the language and values of the old South versus the cosmopolitan spirit of 'new America', for example (AO3ii). • Show some appreciation of the implications of dramatic form in terms of the presentation of both characters: use of stage directions and expressionistic methods and the significance of place and setting for example (AO4).

4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5 • Begin to show evidence of achievement against the criteria for Band 3

5i	<i>Answers that are just adequate as a response to the task set and which should:</i>	
	14 13 12	<ul style="list-style-type: none"> • Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of both Language and Literature, and some limited ability to use terminology accurately (AO1). • Make some limited use of selected passages in analysing the language used by Blanche and Stanley. There may be some limited understanding of ways by which the speech, actions, attitudes, perspectives and values of both characters might represent national and cultural identity (AO2ii). • Use and evaluate different literary and linguistic approaches to texts in a limited way. There may be some basic understanding of how these might reflect social, cultural and economic change: the language and values of the old South versus the cosmopolitan spirit of 'new America', for example (AO3ii). • Show some limited awareness of some appreciation the implications of dramatic form (AO4).

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Tennessee Williams: *A Streetcar named Desire*

Qn.no. 6b	Max. marks 30	Examine Williams's presentation of Stella, referring in your answer to the language and action of at least two passages from the play.
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Notes on the task:

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

Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original and which should:</i>	
	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • Be written fluently, with accurate use of appropriate terminology and precise focus on relevant detail (AO1). • Use chosen passages judiciously, examining some of the dramatic and linguistic means by which Stella is presented. There may well be some discriminating understanding of her interaction with Blanche and Stanley (AO2ii). • Use and evaluate different literary and linguistic approaches to texts with confidence, showing sophisticated insight into the formal complexities of presentation: Stella's speech - lexical choices, syntactic construction and prosodic features; her emotional ambivalence - perhaps reflected in modulations of tone, mood, use of emotive language, agenda setting/negotiating and observance of politeness principles for example (AO3ii) • Show insightful appreciation of implications of levels of representation - symbolic, expressionistic and naturalistic: tensions between Stella's past and her commitment to her new life and environment; her symbolic role as a battle-ground, for example. (AO4)

2	<i>Answers that are proficient and well focused and which should:</i>	
	23 22 21	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3 • Begin to show evidence of achievement against the criteria for Band 1

3	<i>Answers that show a competent level of understanding and which should:</i>	
	20 19 18	<ul style="list-style-type: none"> • Show competence in communicating insights gained from the study of both Language and Literature. Terminology is used accurately in relation to relevant detail (AO1). • Make sensible use of chosen passages and valid connections and contrasts between them in examining some of the dramatic and linguistic means by which Stella is presented. There may well be some secure understanding of her interaction with Blanche and Stanley (AO2ii). • Demonstrate sound ability to use and evaluate different literary and linguistic approaches to texts, and a clear understanding of Stella's emotional ambivalence and complexities of speech - lexical choices, syntactic construction and prosodic features, for example (AO3ii). • Show some appreciation of implications of levels of representation - symbolic, expressionistic and naturalistic: tensions between Stella's past and her commitment to her new life and environment; her symbolic role as a battle-ground, for example (AO4).

4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5 • Begin to show evidence of achievement against the criteria for Band 3

5i	<i>Answers that are just adequate as a response to the task set and which should:</i>	
	14 13 12	<ul style="list-style-type: none"> • Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and some limited ability to use terminology accurately (AO1). • Make some limited use of selected passages in offering an approach to the question, which demonstrates partial understanding of the linguistic and dramatic means by which Stella is presented. (AO2ii) • Demonstrate a basic ability to use and evaluate different literary and linguistic approaches to texts, and some limited appreciation of aspects of the significance and presentation of Stella. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii). • Show some limited awareness of implications of dramatic form (AO4).

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • show occasional evidence of achievement against the criteria for Band 5i

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none">do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/ORdo not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/ORare not written with sufficient clarity or accuracy to make meaning and argument coherent

**Mark Scheme 2719
June 2005**

Qn. No.	Max. Marks	Look again at Passage A , the poem 'Head of English' by Carol Ann Duffy, and Passage B , the transcription of the interview with the Scottish broadcaster Muriel Gray.
1	30	Using any of the approaches to literary and linguistic study that you are familiar with, write about how ideas and feelings are constructed in each of these two texts. In the course of your answer you should refer to at least one example of monologue from your wider reading for purposes of comparison or contrast. This can include any text studied for another unit on the course, and can be taken from any type of text: prose, non-fiction, drama, or natural spoken language.

Notes on the task: Through close analysis candidates should show knowledge and understanding of how combined study of literary and linguistic approaches can offer insights into both texts and another of their choice [AO1]; they should be able to draw comparison between literary and non-literary features in different types of text including poetic forms and transcripts of spontaneous speech [AO2ii]; evaluate the effects of construction and delivery of such texts showing how they shape interpretations such as the constructed voice of the poem compared to the accent, dialect and tone of the transcript [AO3ii]; show an appreciation of how the different forms, contexts, style and vocabulary of the texts shape their meanings such as the clinical register and the tone of the first text compared to the more impromptu and humorous approach of the second [AO4].

Band	Marks	DESCRIPTOR
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Answers that show depth and insight and which should:		
1	30	<ul style="list-style-type: none"> • A discriminating and sophisticated understanding of and insights into the linguistic and literary features of each text [such as the use of diction and form] supported by the use of highly appropriate terminology and accurate expression. [AO1] • A perceptive and informed appreciation and understanding of comparative linguistic [such as lexis and syntax] and literary features [such as the uses of imagery], rhythm, form, and register] between the given texts and other selected and relevant monologue forms [AO2ii] • A detailed and discriminating analysis of the different linguistic and literary approaches to spoken and written language [such as the different styles of delivery in the extracts shown, aspects of lexis and register, and the constructed and shaped features – as well as unshaped features - of these monologues in terms of theme and style] showing how these inform out interpretations [AO3ii] • An informed understanding of the ways in which the contexts and linguistic and literary features of different monologue forms shape meaning and interpretation [AO4]
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	24	

2	Answers that are proficient and well focused and which should:	
	23 22 21	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3. • Begin to show evidence of achievement against the criteria for Band 1.
3	Answers that show a competent level of understanding and which should:	
	20 19 18	<ul style="list-style-type: none"> • A clear understanding of and insights into the linguistic and literary features of the texts [such as the use of diction and form] supported by the use of appropriate terminology and generally accurate expression [AO1] • An informed appreciation and understanding of comparative linguistic [such as lexis and syntax] and literary features [such as the uses of imagery, rhythm, form and register] between the given texts and other selected and relevant monologue forms [AO2ii] • A clear analysis of the different linguistic and literary approaches to spoken and written language [such as the different styles of delivery in the extracts shown, aspects of lexis and register, and the constructed, shaped features – as well as unstructured ones – of these monologues in terms of theme and style] showing how these inform our interpretations [AO3ii] • A clear understanding of the ways in which the contexts and linguistic and literary features of different monologue forms shape meaning and interpretation [AO4]
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5. • Begin to show evidence of achievement against the criteria for Band 3.

5i	Answers that are just adequate as a response to the task set and which should:	
	14 13 12	<ul style="list-style-type: none"> • A basic understanding of and insights into the linguistic and literary features of the texts [such as some awareness of the uses of diction and form] supported by the use of some terminology and generally accurate expression [AO1] • Some appreciation and understanding of comparative linguistic [such as lexis and syntax] and literary features [such as the uses of vocabulary and form] between the given texts and other selected and relevant monologue forms [AO2ii] • Basic analysis of some linguistic and literary approaches to spoken and written language [such as some aspects of delivery in the extracts and some basic awareness of their constructed and unconstructed qualities] with some elementary understanding of how these affect the reader's impressions [AO3ii] • Understanding of some of the ways in which the contexts and linguistic and literary features of different monologue forms shape meaning and interpretation [AO4]

5ii	Answers that are, on balance, not adequate to the task set but which:	
	11 10 9	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>

U	Answers which do not reach the standard defined for Band 5 because they:	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>Do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) AND/OR</i> • <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i>

Qn. No.	Max. Marks	Look again at Passage C , the extract from the article written by the newspaper columnist Richard Littlejohn.
2	30	As a student, you are approached by the BBC to write a scripted radio talk, giving your personal response to the newspaper article. (a) Basing your answer closely on the material in the article write the opening section of your talk [between 120 – 150 words]. (b) Write a commentary which compares the literary and linguistic features of your scripted talk those of the original text.

Notes on the task: Candidates should show the use of appropriate language and written expression in writing the feature and knowledge and insights about the form compared to the languages in their commentary [AO1]; they should show an appreciation of how the lexis and style of the newspaper article differs from those of the scripted talk [AO4]; consider how the writer's different values and attitudes are created and conveyed in both texts [AO5]; show skill and accuracy in both the creative piece and commentary, demonstrating how varied purposes and audiences are shaped by different linguistic and literary features; show the capacity to explain and comment on them [AO6].

Band	Marks	DESCRIPTOR
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Band	Marks	DESCRIPTOR
1	30 29 28 27 26 25 24	<p style="text-align: center;">Answers that show depth and insight and which should:</p> <ul style="list-style-type: none"> • Consistently accurate, structured, assured written expression which, in the feature, demonstrates a clear understanding of the shaping of an audience's response [through apposite choice of language, register, tone and structure] and , in the commentary, articulates with precision how interconnecting literary and linguistic approaches can be applied to illuminate the comparison that is being drawn; sophisticated handling of appropriate terminology and discriminating use of examples [AO1] • A full appreciation of how different contexts shape the form [aligned to different senses of audience], style [the possible differences in attitude and tone] and vocabulary [a contrast between the rather aggressive tone of the original compared to the nature of the scripted talk.] which can lead to different meanings [AO4] • A sophisticated consideration of the ways in which different features convey different values and attitudes in speech and writing [for example, how different senses of audience include or exclude certain patterns of speech or thought] [AO5] • A high level accuracy in the writing and commentary supported by the use of highly appropriate terminology [drawing on linguistic and literary terms] to explain and comment on features and choices [AO6]

2	Answers that are proficient and well focused and which should:	
	23 22 21	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3. • Begin to show evidence of achievement against the criteria for Band 1.
3	Answers that show a competent level of understanding and which should:	
	20 19 18	<ul style="list-style-type: none"> • Clear, accurate written expression which, in the feature, demonstrates a clear understanding of the shaping of an audience's response [through sound choice of language, register, tone and structure] and, in the commentary, articulates with reasonable clarity how interconnecting literary and linguistic approaches can be applied to illuminate the comparison that is being drawn; effective use of appropriate terminology and competent selection of examples to highlight key features [AO1] • A clear awareness of how different contexts shape the form [aligned to different senses of audience], style [the possible differences in attitude and tone] and vocabulary [a contrast between the different lexis and patterns of delivery both texts] which can lead to different meanings [AO4] • A clear consideration of the ways in which different features [such as some awareness of colloquial and formal features] convey different values and attitudes in writing [for example how different senses of audience include or exclude certain patterns of lexis or thought] [AO5] • A consistent level of accuracy in the writing and commentary supported by the use of correct and relevant terminology [drawing on linguistic and literary terms] to explain and comment on features and choices [AO6]
4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5. • Begin to show evidence of achievement against the criteria for Band 3.

5i	Answers that are just adequate as a response to the task set and which should:	
	14 13 12	<ul style="list-style-type: none"> On balance, reasonably effective written expression [though with occasional lapses] which, in the feature, demonstrates some limited understanding of the shaping of an audience's response [through choice of language, register, tone] and, in the commentary, attempts with some limited success to apply literary and linguistic approaches to illuminate the comparison that is being drawn; an attempt to use basic but appropriate terminology to highlight some basic features [AO1] Limited appreciation of how different contexts shape the form [aligned to different senses of audience] style [the possible difference in attitude and tone] and vocabulary which can lead to different meanings [AO4] Some consideration of the ways in which different features [such as colloquial and formal features] convey different values and attitudes both texts [for example, how different senses of audience include or exclude certain patterns of speech or thought] [AO5] A relevant level of accuracy in the writing and commentary supported by the use of occasional terminology [drawing on linguistic and literary terms] to explain and comment on features and choices [AO6]
5ii	Answers that are, on balance, not adequate to the task set but which:	
	11 10 9	<ul style="list-style-type: none"> Show occasional evidence of achievement against the criteria for Band 5i.
U	Answers which do not reach the standard defined for Band 5 because they:	
	8, 7, 6 5, 4, 3, 2, 1	<ul style="list-style-type: none"> Do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) AND/OR Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR Are not written with sufficient clarity or accuracy to make meaning and argument coherent.

REPORT ON THE UNITS
June 2005

Chief Examiners Report

General Comments

There is some pleasing evidence that candidates are growing in confidence in understanding linguistic and literary concepts across the units as a whole. At A2 in particular there is a developing sense of maturity in the way in which appropriate terminology is being integrated into answers in an analytical manner (for example in unit 2717). There is still a feeling, however, that at AS some issues need a little more attention. For example, unit 2715 needs a linguistic appreciation of literary material and candidates need to be familiar with appropriate terms and apply them with an understanding of their effects. Centres are also reminded that the coursework units 2716 and 2718 need to refer to spontaneous speech. Similarly unit 2719 asks candidates to refer to at least one other monologue from their wider reading – and this can include material studied elsewhere in the course. It would help a number of candidates if they could actually quote from such monologues and comment on such quotations: some tend to make a passing, generalised paraphrase of the material. References to other monologues can include analysis not just of content but also style.

Some candidates need to be reminded that AO1 is assessed; leaving a few minutes to proof read the exam script would allow some to score higher marks at times. Candidates should also take time in recreative answers to ensure that they choose the appropriate format for their writing.

Coursework at AS and A2 continues to offer some excellent work and centres seem assured and confident in their handling of the material.

Linking Language and Literature (2714)

General Comments

Generally, candidates found a good range of points to make about both passages. Most candidates made at least a sound comparison of both extracts. However, those who tended to focus merely on identifying features of spontaneous speech without considering the values and attitudes conveyed in the second passage fared less well. It is pleasing to see candidates using appropriate terminology effectively and this seems to have become embedded into the majority of responses to this unit.

Comments on Individual Questions

Focused answers sensed the difference used by the speakers in Passage A and the inversion of the expected roles of the speakers. At the same time they also noted the difference between the dialogue and the effect of authorial mediation, and how this contributed to our understanding of the characters. Such answers also explored the ways in which the writer attempted to use features of spontaneous speech. However, less secure responses tended to ignore the role of the narrator and regarded the relationship of the tramp and the boy in a rather stereotypical manner. Some candidates would also benefit from a more informed knowledge of specific terms: for example, the nature of an adjective compared to an adverb or an abstract noun.

There were some variable responses to Passage B. Some candidates did not leave themselves enough time to deal with the material. Good answers focused on Palin's attitude to his work and clearly sensed the injection of humour via his impersonation of a Norwegian accent. They explored his anecdotal style and his relationship with his audience. They commented on his lack of non-fluency features in comparison to the expected style of spontaneous speech. Perceptive answers also sensed his use of colloquial language combined with occasionally sophisticated lexis. Less successful answers tended to rely on identifying fairly obvious features of spontaneous speech [such as fillers and repetition] at the expense of considering values and attitudes.

In some instances, candidates did not compare the texts in equal balance or compared speech and writing in very generalised terms without specific reference to the set passages.

Centres seem to be gaining expertise and confidence in preparing candidates for this unit. There were few rubric infringements and time management was effective.

Poetry and Prose (2715)

General Comments

As with last summer's paper, some scripts were quite outstandingly good in their focus and lucidity. Relatively few candidates seemed to be struggling to express a simple, basic textual understanding; most were able to apply relevant linguistic and literary approaches. There was some evidence in more uneven scripts, however, of candidates pursuing their own (prepared) agenda rather than answering the question as set.

Allocation of time between the two questions was hardly ever a problem. Where scripts showed an imbalance, it seemed due to a lack of textual knowledge rather than a failure of examination technique. However, some candidates are still approaching this paper as if it were purely a Literature Unit. There are clear areas of overlap between 2714 and 2715, yet obvious opportunities to make use of skills from the former were spurned.

Candidates regularly engaged well with the texts. There is evidence of a wide variety of teaching strategies. Some basic elements of linguistic knowledge – of grammar, of sentence structure, of simple terminology - however, are lacking, even in otherwise very able responses.

Comments on Individual Questions

Q 1 **CHAUCER: *The Nun's Priest's Tale***

The question invited response to how Chaucer created “the impression of a story being told aloud” and directed candidates (in the first bullet prompt) to “look closely at linguistic features typical of spoken narration”. Considering this level of direction, and the likelihood that they would have done 2714 on the same day, candidates were remarkably reluctant to identify and discuss speech/spoken narration features. Many latched on to the second bullet prompt with apparent eagerness and treated it (“descriptive detail”) as if it were the question focus. The mark-scheme may be consulted for examples of some of the linguistic features which might have been usefully – and easily – referred to.

Now that there are alternative Chaucer texts, fewer Centres are choosing this one. It may be that there is too much reliance in preparation on the questions from previous sessions. Certainly there were signs that candidates wanted to write about the mock-heroic, about sermons and moralising; only a few such answers managed to be competent in their level of relevance to the question as set.

Q 2 **CHAUCER: *The Miller's Tale***

Candidates were well-versed in the conventions of Courtly Love (or, as one candidate wrote, “Courtney Love”) and generally focused adequately, if at times indirectly, on the presentation of adultery here and elsewhere in the *Tale*. There was a sound understanding of both Nicholas and Alison, especially in terms of how Chaucer’s language choices revealed their characters in the text. The effects of individual details of diction were sometimes rather subtly appreciated, for example the repeated description of Nicholas as “hende”. Candidates were surprisingly coy in their discussion and explanation of the ‘rude’ diction and register, preferring to comment in general terms about how its coarseness was characteristic of the Miller and a parody of courtly romance rather than to explain exactly what it meant. Some resorted to ingenious euphemism.

As with Question 1, the second bullet prompt (“comic effects”) provided an alternative and easier question focus for candidates not wishing to do what the actual question invited. Some basically sound understanding did emerge in this way, especially in terms of how Alison’s response to Nicholas might be found comic. Many candidates tried to argue that she *does* “crie ‘out, harrow’ and ‘allas!’” (line 16) rather than *threatening* to. There was also some less-than-helpful assertion about Nicholas being only interested in sex and Alison being deceived by him. However, the AO4 dimension was often well-handled, with useful links made between Nicholas’s “sawtrie” and “melodie” and the musical lexis accompanying their adultery later on.

Q 3 ROBERT FROST: *Selected Poems*

Answers to this question tended to concentrate on a close reading of the set poem (AO3i/AO5) and a comparison/contrast (AO4) with one other, most often “Stopping By Woods.” Due attention was paid to the first bullet prompt; the second led to very uneven (and often unsatisfactory) discussion of Frost’s poetic methods, over-reliant on assertion of comments from editorial notes and often inaccurate. Most candidates recognised that Frost frequently does make “use of the language of the natural world” but struggled to examine those ways and/or explain their effects.

Less successful answers tended to emphasise biographical approaches (Frost’s own life in farming, or his friendship with Edward Thomas). More successful answers paid careful attention to what Frost actually wrote and grappled with the contradictions in the poem.

The question as set was a very open one, and the bullet prompts indicated simple and fairly obvious features for close attention. Better candidates, in this and indeed in all other questions, are generally characterised by preparedness to *explore* texts and ideas. All candidates need to be practised in the kind of open-minded engagement which this task invited.

Q 4 WENDY COPE: *Making Cocoa for Kingsley Amis*

As with the Frost question, candidates often asserted the validity of the question-focus on Cope. “Conversational” was at times unhelpfully seen as invariably a two-way process, with some rather fanciful imagining of the situation which might have occasioned “A Serious Person”. And as with question 1 (*The Nun’s Priest’s Tale*) the “linguistic features typical of a spoken voice” seemed to elude many candidates.

It should not always be assumed that the features of technique highlighted by bullet prompts will be working in the same direction. In these extracts, it might very well be that the fairly defined poetic forms could move against, as well as towards, the establishment of a conversational style. Similarly, and especially with Cope, an author’s purpose is not invariably a serious one. The best responses to this question therefore explored the tensions between seriousness and formality on the one hand and playfulness (“Who cares?”) and informality on the other. One candidate noted that “A Serious Person”, although set out in quatrains, is almost a limerick in metre. And there was some (partly) helpful discussion of Cope’s use of *caesurae* as conversational pauses in “Summer Villanelle”, providing neat coverage of both bullet prompts.

Pronoun use is often over-emphasised by candidates. Generally it is worth noting but seldom highly significant. Here it might have been helpful to note that both extracts are in the first person and that the speaker/*persona* makes constant reference (as if in a conversation) to another – the “you” of each section. To assert, as some candidates did, that “one” in line 9 of “A Serious Person” is the formal first-disguised-as-third person pronoun, is taking ingenuity too far.

Q 5 EMILY BRONTE: *Wuthering Heights*

The dynamics of the relationships in the novel are often well-understood. Candidates clearly engage strongly with what they describe as the “passionate” interactions between Heathcliff and Cathy. They are less able – or is it willing? – to discuss (AO1/AO3i) the mechanics of sentence structure which they confidently assert is “simple” here or “complex” there, and for whose effects they make plausible but unsubstantiated claims.

Success on this paper generally means careful reading, and less careful candidates began badly by mis-reading Cathy’s opening salvo (lines 4-5) as being directed at Heathcliff rather than at Nelly. However, the attention to features of speech/conversation was actually better in this question than in the two (Questions 1 and 4) where it was specifically requested. Candidates wrote sensibly about power and status as revealed by interrogative or imperative utterances, and argued well for seeing Heathcliff or Cathy as having the upper hand here. Better answers developed this line of argument with apt (AO4) comparison from the rest of the novel, the most fruitful passage being Heathcliff’s last meeting with Cathy. Less good answers tended to fall back on the bestial imagery (“growled ... ungrateful brute ...”) and sometimes selected comparative passages which did not involve interactions between Heathcliff and Cathy.

AO5 awareness was again a strength of many answers; specific details of diction such as Heathcliff’s repetition of “infernally” were picked up.

Q 6 MARY SHELLEY: *Frankenstein*

Candidates engaged powerfully with Shelley’s presentation of the creature, and many were exceptionally well-prepared to discuss how sympathy is created at word, sentence and whole-text levels. Some answers were side-tracked into exploration of the monster-as-helpless-child with Frankenstein as neglectful-abandoning-parent. But even these less well-focused responses adhered to the prompting of the bullets.

Many answers on this text were particularly well argued. Some explored Shelley’s overall method, seeing contrast (between Frankenstein’s language to describe the creature and the creature’s own lexis and register) as important. Others concentrated more on the fine detail of the passage. Both approaches worked well in communicating understanding of how, for example, “miserable wretch” (lines 21-22) creates sympathy for the creature by emphasising both his personal misery and Frankenstein’s pejoration of him.

More precise (AO1) terminology would considerably sharpen the answers of many candidates. Lexical/semantic fields are frequently invoked, but almost always so imprecisely (“taken from the semantic field of nature”) as to be of little analytical use. Similarly, to describe lexical items as “negative” (or “positive”) should be the start, not the conclusion, of discussion.

Q 7 RODDY DOYLE: *Paddy Clarke Ha Ha Ha*

A sentence from the Report on the January session is worth repeating:
“Some candidates are still tending to write an answer to some *Ur-Question* about Paddy’s maturation through the novel.”

It was not necessary to do this: the question as it stands is demanding enough; and there is a wealth of material in the passage and elsewhere in the novel. A close reading of the first 27 lines of the passage would have yielded enough examples to do full justice to the first two bullet prompts. It may well be that candidates do not have the basic knowledge of grammar and syntax necessary to distinguish a compound (e.g. lines 21-23: “He got his telescope and he ... and he ... and he ...”) from a complex (e.g. lines 16-17: “The priest that had started them up ...”) sentence. Again, the crucial thing is to explore what is actually in the passage before attempting to comment on Doyle’s technique in the novel as a whole. Even a very limited (AO1/AO3i) technique would allow a candidate to identify the simple/ low-register lexical items (“bunch ... started them up ... get”) in lines 15-20 and to hear the contrast with the ‘learned’ material: “a life filled with narrow escapes and thrilling adventure ... under the shadow of the guillotine ... when the Church was young.”

Selection of (AO4) passages from the rest of the novel revealed engagement with and enjoyment of the variety of voices and registers. The less successful answers again saw “voices” largely in terms of Paddy’s increasing maturity and the different registers of his friends and parents. Better answers commented on wider patterns of variety – songs, chants, recitations of learned facts, role-play.

Q 8

IAN McEWAN: *The Child in Time*

Candidates struggled to deal with the subtleties of tone in the passage. Some tried assertions about sentence length as a way in, but few could locate precisely the details of contrast (e.g. in line 10 the use of an adverb – “seriously” – which is then undermined by the verb – “scratched” – it qualifies) which McEwan deploys.

Again, a close look (as regularly instructed by the first bullet prompt) at a small section of text immediately yields useful material. In lines 4-8, McEwan contrasts the noun phrase “a sudden threat of global extinction” and the verb phrase “things went quite out of control” with “Stephen, sprawling on the sofa in his underwear for the heat, did not much care either way.” Any further analysis of this example immediately addresses the terms of the question. Yet very few candidates performed the relatively simple task of selecting and analysing such examples.

The idea of “political events” was rather stretched (AO4) to include Stephen’s membership of the Committee and anything to do with Charles Darke, on the grounds that he was undeniably a politician. Some candidates made good, and others rather poor, use of Morley’s visit to Stephen’s flat. Other fruitful passages included the PM’s visits to Stephen and to the Committee and the opening of the novel in relation to traffic and the licensed beggars (as “political events”).

Styles of Writing (2716)

General Comments

Most centres are entirely confident about the sort of work that is suitable for this unit, though there are still issues about the balance between the creative writing and the commentaries that might usefully be addressed by some. In one or two centres there is a need for a review of the sorts of tasks set in order to ensure range: a first person travel piece and a dramatic monologue might not do; nor might a political speech accompanied by an 'add-on' speech based on one of the characters in *Animal Farm*. Having said that, both those combinations, well-discussed in a commentary that links them technically, might be just the job. As always, moderators felt that more could be made of spontaneous speech and its transcription into literary texts. This would also have the advantage of giving candidates additional preparation for unit 2714 *Linking Language and Literature*.

AO1 It is important not to underestimate the importance of commentaries as the most obvious way in which candidates can communicate the understanding and insights they have gained from their study of other texts. Commentaries must be a significant and carefully thought through element of the whole submission, not a bolt-on addition at the last minute. Moderators often point out, too, that centres can be too generous in this area with work that is not carefully edited to ensure correct spelling and accurate, effective written expression.

AO2i In general this AO is well understood, though increased awareness of genre might help some candidates with their interpretation of meaning and form in particular circumstances.

AO4 In both creative pieces and commentaries candidates are usually very clear, either implicitly or explicitly, about how their choice of form, style and vocabulary help create meaning. More work on genre (many dramatic monologues, for example, are never identified as being for television, the radio, or the theatre) and contextual variation would tighten this up.

AO6 Candidates cover this assessment objective most obviously through the creative work, but it is worth pointing out that their commentaries, too, can be seen as writing for a specific purpose and audience. Candidates should also remember that reference to the literary or language models that they have used in preparing their creative pieces will help them 'explain and comment' on the choices that they have made in their own work.

One or two centres need to be reminded that the 3000 word limit (2000 is the recommended number) is an absolute. Often a marked up extract from a longer piece, together with a commentary that focuses on the extract, is enough. It is important to recognise that assessment must effectively stop after reading word 3000, even if that means ignoring the second piece or the final commentary. Thus sometimes candidates fail to fulfil the rubric of the unit because of their enthusiasm.

Centres should note that Centre Authentication form, signed by the teachers responsible for the course, is now a compulsory part of the submission. Centres should also note that moderators are aware of upward 'drift' in bands 1 and 2, with many submissions pushing at the edges tolerance for the unit. In future sessions, some centres would be sensible to bear this in mind to avoid moderator adjustment.

As always, the moderators were struck by the enormous amount of hard work - from task setting to final marking - that teachers undertake in order to ensure their candidates' success. It makes our job the more interesting and the more satisfying, so for that our thanks.

Linking Language and Literature (2717)

General Comments

The standards achieved this session were impressive overall. There were a number of individual performances of real distinction at the top end and relatively few candidates who produced inadequate responses at the lower end. The vast majority of candidates showed at least a basically sound understanding of selected passages and of selected texts. The best answers demonstrated real depth of understanding, sophisticated argument and fluent expression. Each year, it seems, the number of answers adopting an exclusively literary approach diminishes slightly, and increasingly - as Centres appreciate the dominant assessment objectives - candidates are able to offer close and careful analysis of relevant linguistic detail, using appropriate methods and terminology. There are, however, candidates who continue to under-achieve because of the adoption of exclusively literary approaches. In the middle and lower ranges particularly, some difficulty is still experienced in focusing - other than implicitly - on AO 3ii. Whilst it was pleasing to note a further consolidation of the number of centres opting for the newer text (*A Streetcar Named Desire*) in the 20th Century Drama Section, *Antony and Cleopatra* was much the most popular choice in Section A. It was again evident that candidates had prepared well for this examination, as reflected in the varied but generally appropriate selection of passages for discussion together with the ability both to construct coherent, relevant arguments and to develop these with confidence. Examiners commented quite favourably on the quality of written expression this session: candidates often wrote fluently in an appropriate register.

Comments on Individual Questions

- 1 a This question was chosen very frequently indeed, with a good deal of success. There were some well-focused and knowledgeable responses, which demonstrated a clear understanding of Enobarbus's attitudes and feelings over time. Weaker candidates tended to concentrate on Enobarbus's relationship with Antony in a fairly generalised way. Better answers demonstrated an awareness of some of the ways in which the play directs audience sympathies with regard to this relationship, and also explored some of the complexities of Enobarbus's speech: register, tone, lexical choices, terms of address, use of imagery and allusion, for example; heightened poetic discourse versus utterances expressing emotional disturbance and self-loathing.
- b A popular choice, this question was answered a little less confidently, but with greater variation of approach and, often, a strong sense of personal engagement. There were some proficient explorations of a range of passages, demonstrating different but valid interpretations of 'comedy'. Some of the best answers examined the creation of comedy in relation to language (e.g. verbal clowning and jibing; mockery; witty badinage; use of word-play and sexual innuendo) and action (e.g. the drunken revelry on board Pompey's galley). Some candidates - with mixed success - perceived/examined comic elements in the play's darkest scenes.

- 2**
- a** Less popular than 2(b), this question was answered fairly well in the main. Candidates generally showed a good understanding of a range of relevant passages and related issues. Some candidates chose to contrapose 'the envious court' with the Forest of Arden as the basis for their discussions; others focused on the attitudes and language of Touchstone and Jaques; others on the seriocomical presentation of pastoral life and romantic love.
- b** Chosen more frequently, this question was also answered quite well. The better candidates made intelligent use of selected passages in exploring the presentation of Rosalind's relationship with Celia, showing an informed awareness of the importance of social context, the impact of Orlando, power relations between the two and a range of emotional/psychological complexities. The majority of responses were anchored in at least some judicious consideration of the language used by both characters. Weaker answers offered fairly pedestrian accounts of differences in temperament and character.
- 3**
- a** This question was relatively popular, and the quality of response was variable. The majority of candidates focused their attention appropriately on the use of language by Prospero and Ariel. Some answers became more diffuse as they attempted to examine the significance of magic and power (in relation to politics and government) in a much broader sense. Weaker answers focused solely on Prospero's uses of magic and power.
- b** Less popular; responses to this question varied widely in quality. The strongest answers offered some particularly sensitive and penetrating analysis of the language and actions of both Stephano and Trinculo. Selected passages tended also to highlight the role of Caliban in the creation of comic effects. There was, at the top end, some strikingly sophisticated discussion of the language used by these characters; of the different kinds/grades of comedy they produce, and of their links with the play's more serious concerns.
- 4**
- a** *Waiting for Godot* was a slightly less popular choice this year. Answers were distributed fairly evenly between questions (a) and (b) and both were answered well in the main. Candidates' choice of passages was particularly important in setting up opportunities to write well in response to (a); the best answers focused on appropriate episodes and but also considered the broader importance of both Pozzo and Lucky, their relationship, their relationship with Vladimir and Estragon and perhaps their symbolic or allegorical roles. Weaker responses tended to offer some fairly generalised discussion, with some superficial consideration of Lucky's monologue.
- b** This question was answered reasonably well, with most candidates being able to show a fairly secure understanding of the philosophical and psychological issues raised by the question, and consider the play within its existentialist/absurdist context. Far fewer, however, discussed relevant linguistic and dramatic strategies with any degree of specificity: the *language* used by characters to question the purpose of their existence: stichomythic exchanges; comic garrulity; philosophical meditation and self-conscious/ironic language games, for example.
- 5**
- a** This question proved to be a popular choice and was answered successfully in the main. Candidates tended to adopt two broad strategies: either to focus on specific personal relationships, assessing the impact of particular aspects of political conflict on these, or to look at the issues involved more broadly, with an historical/allegorical perspective. Both approaches produced some very knowledgeable and illuminating responses, which were most effective when supported with careful analysis of specific details of language.

- b** This was quite a popular choice and was often answered very well. Candidates' responses were, in the main, incisive and well-informed, demonstrating some depth of understanding in linking the specific demands of the question to *Translations*' central concerns. 'Learning' was interpreted variously and fruitfully, and there were some wide-ranging and impressive explorations. The candidates who plumped for this question tended to do it well; there were few weak answers.

- 6**
 - a** Very popular indeed, this question prompted some full and engaged responses. Candidates demonstrated a proficient knowledge and understanding of the text and produced thoughtful, well-focused arguments. They were, in general, able to discuss Williams' portrayal of both Stanley and Blanche; the better answers explored some of the complexities involved in their relationship and sustained a sharp focus on both 'the language of the play' (including stage directions), and relevant symbolic elements presentation.

 - b** Another popular choice, this question was also answered quite well. Candidates generally made apposite use of a range of passages but resorted, on occasion, to discussing short quotations rather than specific passages. Stella's interaction with both Blanche and Stanley proved to be a very fruitful point of focus, and the best responses engaged fully with relevant linguistic detail: Stella's speech characteristics and utterance types; lexical choices, register and tone. Weaker candidates, however, offered little more than straightforward character studies.

Issues in Language and Literature (2718)

General Comments

Once again, the majority of centres produced work that was interesting to read and unproblematic in terms of accuracy of assessment. The moderators were particularly pleased to note that most centres are now writing at much greater length on the work itself in order to demonstrate how and where the assessment objectives are being met. Cover sheets, too, are usually helpful.

Task setting is generally soundly done, though some centres might wish to intervene more actively early on in the process to ensure that candidates are not taken on too wide a brief. A common difficulty is that candidates want to write about whole texts, and this in turn leads to superficiality. By far the best work comes from candidates who limit their arguments to detailed exposition of quite limited extracts from longer texts that they have read. Centres would do well to remind candidates as they start to write that they have to link their arguments explicitly to one of the topic areas in the specification. In some cases, moderators were extremely hard-pressed to see how the final essay bore any relation to the topics, suggesting that the candidates thought they were simply being invited to review any area of literary/ linguistic study that happened to have taken their interest. Many candidates spend a lot of time at the beginning of their essay talking about what they propose to do, but often merely providing a sophisticated list of texts and backgrounds rather than staking out an area of argument. A more rigorous approach to writing opening paragraphs that signpost how these texts relate to an area of study might help clear minds and increase clarity of focus.

Centres should remind candidates throughout the process that their essay must focus on comparisons between the selected texts. Thus loosely linked discussions that only start to bring the comparison out towards the end are unlikely to reach the top bands. The specification is clear: 'Candidates must ensure that the materials selected are clearly linked...thus offering clear opportunities for drawing comparisons and making connections.' A small number of candidates offered pieces that were little more than three separate essays cobbled together.

In general, centres are well aware of the requirements of the unit. However, a small number of centres are trying to meet the demands of this unit by covering just two texts. This often results in work not fully meeting the specification's requirement for texts to be 'wide-ranging to reflect the fuller demands of A2: literary and non-literary, spoken and written, different types and periods.' Centres seem reluctant to make use of texts covered elsewhere in the course, an easy way and obvious way of increasing coverage that does not involve students in a large amount of new work. One or two centres seem to be taking a rather free and easy view of what might constitute a 'literary' text: on the whole, pop song lyrics will not do. One rule of thumb might be to consider whether the candidate's choice of text could appear on an English Literature examination paper.

Some centres need to think hard about how candidates might fulfil the requirement for discussion of spoken English. Although it is not a formal requirement that candidates consider spontaneous speech in one of their texts, they should certainly take the opportunity of discussing the difference between scripted and spontaneous speech when talking about, for example, King's *I have a Dream*. Drama, fiction and even poetry often present opportunities for candidates to suggest that authors are presenting the impression of spontaneous speech, not the thing itself.

AO1

The centre of this AO lies in the strength of a candidate's planning of an essay in order to balance the different text requirements whilst keeping in view the need for constant comparison. Many candidates could raise their mark simply by making sure that their

essay does not repeat itself, does not include information irrelevant to the overall thrust of the argument (the contextualisation of extracts often lures candidates off-course); and has been carefully proofread. Candidates often make the mistake of thinking that the word limit of 3000 words is a target, not a maximum. Two thousand tightly argued words are often more than enough for a top mark. Less is more. It is worth noting, too, that though the assessment objective calls for 'appropriate terminology,' there is no virtue in discussion that merely lists features rather than linking points in order to fulfil AOs 2ii and 5.

AO2ii

As suggested above, without extensive comparison and some sense of how the texts are linked either technically or thematically, this AO can easily be undervalued.

AO3ii

Candidates need to be aware that they must offer close analysis of their texts and that any technical 'framework' must be demonstrably linked to exposition of detail. In particular, it is essential that large portions of the essay should not be given over to justification of the framework chosen or paraphrase of other's theoretical positions on, for example, language and gender. In most candidate's work, the fact that they have managed to use a stratagem in order to make coherent points about a text demonstrates by implication that they have evaluated approaches before choosing one that is suitable.

AO4

Although it is usually a bad idea for candidates to spend much of their time looking at contexts, much useful discussion can arise from a candidate's awareness of the time in which a piece was written and a willingness to look carefully at genre issues.

AO5

This is, of course, the dominant assessment objective for the unit, and centres should focus very precisely on its requirements when setting up work. It is vital that candidates take seriously the instruction to consider attitudes and values in **both** speech and writing.

Having said all that, the vast majority of the work is a pleasure to read, the obvious consequence of detailed and serious study of both language and literature. As always, the moderators found work that was enviable in an A2 candidate, work that showed candidates thinking at a level of sophistication that might be expected of more advanced students. Even at the bottom end it was clear that candidates had gained much from their studies, both in terms of appreciation of texts and in terms of being able to put together a lengthy, argued case – an exercise which presents real challenge.

As always, none of this is possible without the skill and dedication of those who teach the students. The smoothness of the whole process owes much to their ability to plan and see through courses that integrate disparate areas of study and then make assessments that are informed by the published criteria. For the vast amount of work that these folders represent from teachers, the moderators are ever grateful.

Centres should note that a Centre Authentication form, signed by the teachers responsible for the course is now an obligatory part of the submission.

Experience into Words (2719)

General Comments

Candidates produced some effective and informed responses, especially to the first question. There was evidence that they were familiar with different literary and linguistic approaches and, at best, could apply them in an analytical manner. The more successful responses also referred to at least one other monologue effectively, not only in terms of content but also in terms of style. The second question was, on the whole, dealt with competently but there was scope for a more incisive commentary in some instances.

- 1 Effective answers sensed the irony of the poem early on and successfully distinguished the author from the persona. They explored the rather strident tone of the speaker and her use of imperatives. They noted the ways in which she strove to control the agenda and her rather patronising attitude and sense of possible superiority; they also commented on her dismissive attitude towards the very subject she would be expected to have a passion for. They examined in detail the balance between the formality of the poem's construction and the use of devices and language which tried to imitate features of speech. The outbreak of rhyme in the poem was discussed and better answers looked for a reason for this, finding it in the poem's satirical intent. Less focused answers seemed to lack confidence in dealing with poetry. Some wrote about paragraphs rather than stanzas. Others started off quite well but seemed to ignore the second half of the text, resorting to generalised comment.

The transcription provided some good responses, with candidates noting the contrasting passion of the speaker in comparison to the poem. They commented on her use of imagery and her sense of humour, using brief embedded quotations well. However, less focused answers tended to fall back on feature spotting at the expense of considering the ideas and feelings behind the words. Some confusion of essential elements was evident – such as the difference between accent and dialect. It would seem appropriate that at the end of an A2 course such terminology should be grasped by candidates.

- 2 There were some lively, distinctive recreative pieces with a strong and clear sense of voice. Some candidates infringed rubric requirements and offered transcriptions of spontaneous speech rather than scripted talks. Commentaries were variable in quality. Better responses actually dealt with the article by Littlejohn and made specific comments on quoted words and phrases, noting his strategies and his attitudes incisively. Less successful commentaries tended to explore the recreative piece at the expense of the original extract. Whilst they offered some adequate ideas they missed an opportunity to compare both contexts and audiences for both pieces.

**Advanced Subsidiary GCE English Language and Literature 3829
June 2005 Assessment Session**

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
2714	Raw	60	45	40	35	31	27	0
	UMS	90	72	63	54	45	36	0
2715	Raw	60	43	38	33	28	23	0
	UMS	120	96	84	72	60	48	0
2716	Raw	60	49	43	38	33	28	0
	UMS	90	72	63	54	45	36	0

Specification Aggregation Results

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
3829 AS level	300	240	210	180	150	120	0

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
3829 AS Level	11.8	31.7	57.6	86.2	96.8	100.0	1042

**Advanced GCE English Language and Literature 7829
June 2005 Assessment Session**

Unit Threshold Marks

<i>Unit</i>		Maximum Mark	a	b	c	d	e	u
2714	Raw	60	45	40	35	31	27	0
	UMS	90	72	63	54	45	36	0
2715	Raw	60	43	38	33	28	23	0
	UMS	120	96	84	72	60	48	0
2716	Raw	60	49	43	38	33	28	0
	UMS	90	72	63	54	45	36	0
2717	Raw	60	46	41	37	33	29	0
	UMS	90	72	63	54	45	36	0
2718	Raw	60	51	45	39	33	28	0
	UMS	90	72	63	54	45	36	0
2719	Raw	60	44	40	36	32	28	0
	UMS	120	96	84	72	60	48	0

Specification Aggregation Results

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
7829 A level	600	480	420	360	300	240	0

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
7829 A level	15.4	42.1	73.7	92.3	99.7	100.0	1081

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