

English Language & Literature

Advanced GCE A2 7829

Advanced Subsidiary GCE AS 3829

Mark Schemes for the Units

June 2006

3829/7829/MS/R/06

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**Mark Scheme 2714
June 2006**

Mark Scheme Guidance

Introduction

- This guidance complements the unit-specific notes given in the mark scheme which follows. The mark scheme for this, as for all units, is derived from, and must be read in conjunction with, the **generic mark band descriptions**.
- Reference must also be made to the **band descriptions for Written Communication**.
- The mark scheme provides unit-specific notes of guidance and question-specific band descriptions for each relevant Assessment Objective indicating both skills and likely content. Marking must be based on assessment of performance against each relevant Assessment Objective.
- Written Communication must be assessed under Assessment Objective 1.
- Further exemplification and amplification of the standard to be applied is given at the Standardisation Meeting.

The sections that follow deal with:

- 1 Rubric
- 2 Assessment Objectives
- 3 Awarding Marks
- 4 Rubric Infringement

1 Rubric

Answer Question 1.

2 Assessment Objectives

AO1	Communicate clearly the knowledge, understanding and insights gained from the combined study of literary and linguistic study, using appropriate terminology and accurate written expression.
AO2i	In responding to literary and non-literary texts, distinguish, describe and interpret variation in meaning and form.
AO3i	Respond to and analyse texts, using literary and linguistic concepts and approaches.
AO5	Identify and consider the ways attitudes and values are created and conveyed in speech and writing.

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

AO1: 5 AO2i: 10 AO3i: 5 AO5: 10

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

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

3 Awarding Marks

(i) Question 1 is worth 60 marks.

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

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

THRESHOLD Right on the borderline of this band and the one below.

LOW Just enough achievement on balance for this band.

SECURE Clear strengths with slight limitations.

HIGH Very fully meets the criteria for this band.

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

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

(iii) When the complete script has been marked:

If necessary, follow the instructions concerning rubric infringements;

Check the band descriptions for Written Communication. If performance in this aspect falls into a band which differs significantly from that of the script as a whole, review the total mark in the light of this judgement.

4 Rubric Infringement

Candidates may infringe the rubric in one of the following ways:

- **Not answering Question 1.**

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

5 Question-specific mark scheme

The following guidance is intended to indicate aspects that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; Examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.

Band descriptions: Written Communication

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

Band 1

Candidates must show evidence of:

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

Band 3

Candidates must show evidence of:

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

Band 5

Candidates must show evidence of:

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

Qn. No. 1	<p>Passage A is an extract from the novel <i>Trespases</i> by Paul Bailey. In it the narrator, Ralph, describes how Mrs Chivers (the mother of his partner Ellie) pays them a visit in their new flat.</p> <p>Passage B is a transcription from a programme about buying property. Two presenters, Christian [C] and Dominic [D], try to persuade Rachel [R] that the property they are showing her round is worth buying.</p> <p>Compare Passage A and Passage B paying particular attention to</p> <ul style="list-style-type: none"> • how vocabulary and expression help to convey attitudes • the differences between fictional and natural speech in these extracts.
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Notes on the task

Through close analysis candidates should show knowledge and understanding of how the combined study of literary and linguistic approaches can offer insights into both texts (AO1). They should be able to describe and interpret variations in meaning and form (such as the ways in which the lexis and rhythms of natural spoken language differ from constructed and shaped dialogue and how these affect interpretations of topics and characters) (AO2i). They should be able to respond to and analyse texts using literary and linguistic concepts and approaches (such as the different ways in which a narrative voice may shape and select language and dialect for particular purposes) (AO3i). They should be able to identify and consider the ways in which attitudes and values are created and conveyed in speech and writing (such as comparative registers) (AO5).

Band	Marks	DESCRIPTOR
1	<i>Very good</i>	
	48-60	<ul style="list-style-type: none"> • A discriminating and sophisticated understanding of and insights into the linguistic and literary features of each text (such as their use of vocabulary and grammar) supported by the use of highly appropriate terminology and accurate expression (AO1); • An informed awareness of the differences between the texts (for example, the differences between spontaneous speech and mediated and constructed dialogue) (AO2i); • An informed response 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) (AO3i); • A high appreciation of how differences in vocabulary and expression in the texts (for example, pauses, deliberation, accent, dialect) convey attitudes and values (AO5).

2	<i>Proficient</i>	
	42-47	<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>Competent</i>	
	36-41	<ul style="list-style-type: none"> • A clear understanding of and insights into the linguistic and literary features of each text (with some awareness of comparative matters of vocabulary and style) using appropriate terminology and clearly written expression (AO1); • A measured awareness of the differences between the texts (for example, an awareness of some of the devices used to construct fictional dialogue) (AO2i); • A clear response and analysis to texts using literary and linguistic concepts and approaches (such as some of the ways in which a narrative voice may shape and select language and dialect for particular purposes) (AO3i); • A sound appreciation of how differences in vocabulary and expression (for example, pauses and deliberations in the transcript compared to the accents of the fictional dialogue) convey attitudes and values (AO5).

4	<i>Generally sound</i>	
	30-35	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5i; • Begin to show evidence of achievement against the criteria for Band 3.

5i	<i>Basic</i>	
	24-29	<ul style="list-style-type: none"> • A basic understanding of and insights into the linguistic and literary features of the texts (with some basic grasp of comparative matters of vocabulary and style) supported by the use of some terminology and generally clearly written expression (AO1); • Some awareness of the differences between the texts (for example, an awareness of some of the devices used to construct fictional dialogue) (AO2i); • Some response and analysis to texts using literary and linguistic concepts and approaches (such as a few of the ways in which a narrative voice may shape and select language and dialect for particular purposes) (AO3i); • Limited appreciation of how differences in vocabulary and expression convey attitudes and values (AO5).

5ii	Limited	
	18-23	<ul style="list-style-type: none"> 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:	
	0-17	<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 2715
June 2006**

Mark Scheme Guidance

Introduction

- This guidance complements the unit-specific notes given in the **mark scheme** which follows. The mark scheme for this, as for all units, is **derived** from, and must be read in conjunction with, the **generic mark band descriptions**.
- Reference must also be made to the **band descriptions for Written Communication**.
- The mark scheme provides unit-specific notes of guidance and question-specific band descriptions for each relevant Assessment Objective indicating both skills and likely content. Marking must be based on assessment of performance against each relevant Assessment Objective.
- **Both Section A and Section B target AO1, AO3i, AO4 and AO5.**
- Written Communication must be assessed under Assessment Objective 1.
- Further exemplification and amplification of the standard to be applied is given at the Standardisation Meeting.

The sections that follow deal with:

- 1 Rubric
- 2 Assessment Objectives
- 3 Awarding Marks
- 4 Rubric Infringement.

1 Rubric

Candidates must answer one question from Section A and one from Section B.

Candidates must answer on at least one starred (*) text, i.e. a text written before 1900.

2 Assessment Objectives

AO1	Communicate clearly the knowledge, understanding and insights gained from the combination of literary and linguistic study, using appropriate terminology and accurate written expression.
AO3i	Respond to and analyse texts, using literary and linguistic concepts and approaches.
AO4	Show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts.
AO5	Identify and consider the ways in which attitudes and values are conveyed in speech and writing.

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

AO1: 5 AO3i: 15 AO4: 15 AO5: 5

Total: 40% of AS level, 20% of A2 .

- (ii) All Assessment Objectives are assessed in both Section A and Section B; AO3i and AO4 are the dominant Objectives.

3 Awarding Marks

- (i) Each question is worth 30 marks.

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

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

Please mark positively. Use the lowest mark in the band only if the answer is borderline/doubtful.

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

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

4 Rubric Infringement

Candidates may infringe the rubric in one of the following ways:

- **Answering only one question (i.e. no answer in one of the sections)**

If a candidate's script fits the above description no more than 30 marks (i.e. the maximum for a single answer) may be awarded for this Unit.

- **Answering more than two questions**

If a candidate has written three or four answers, all should be marked, and the lower of the two marks for any given Section should be discounted.

- **Not answering a 'starred' question**

If a candidate's script fits the above description no more than 30 marks (i.e. the maximum for a single answer) may be awarded for this Unit. Mark both answers and discount the lower of the two marks.

Qn. No.	Max. Marks	Geoffrey Chaucer: <i>The Nun's Priest's Tale</i>*
1	30	<p>Examine ways in which Chaucer creates and undermines a heroic image of Chauntecleer 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 diction and sentence structure in this passage • discuss how Chaucer suggests both the serious and the comic 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 the Heroic and the Mock-Heroic combine in the passage (AO3i), relating this to the *Tale* as a whole (AO4) and considering ways in which attitudes and values are conveyed (AO5).

Band	Marks	DESCRIPTOR
1	<i>Very good</i>	
	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. fronting of the adjectives in lines 20 and 28) and literary (e.g. similes of the lion and the prince) devices used to draw attention to the heroic – or otherwise – status of Chauntecleer (AO3i); • Well-informed reference to at least one other relevant passage from the rest of the <i>Tale</i> in discussing Chaucer's use of the (mock-) heroic, referring to techniques such as richness of diction in describing Chauntecleer and the frequent reminders that the characters are animals (AO4); • Good awareness of ways (e.g. the attitude to women in the Latin quotation) in which attitudes and values are conveyed (AO5).
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2	<i>Proficient</i>	
	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	Competent	
	20 19 18	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1); • Competent understanding of how Chaucer exploits ideas of the heroic here through linguistic (e.g. the parenthetical and bathetical touch of the oh-so-narrow perch in lines 12-13) and literary (e.g. the mis-translation of line 8) devices (AO3i); • Competent reference to at least one other passage from the <i>Tale</i> in discussing Chaucer's use of the heroic status of Chauntecleer (e.g. his response to the Fox in dream and reality) (AO4); • Competent awareness of the ways (e.g. the supremacy of love over fear in lines 3-6) in which attitudes and values are conveyed (AO5).
4	Generally sound	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5i; • Begin to show evidence of achievement against the criteria for Band 3.
5i	Basic	
	14 13 12	<ul style="list-style-type: none"> • Basic but adequately expressed understanding of the text (AO1); • Some reference to the effects of linguistic and literary techniques used (e.g. Chauntecleer's sexual prowess) in the dimension of the heroic (AO3i); • Some awareness of how Chauntecleer's heroic status is created or undermined 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	Limited	
	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. 2	Max. Marks 30	<p>Geoffrey Chaucer: <i>The Miller's Tale</i>* Examine some of the methods Chaucer uses in the following passage and elsewhere in the <i>Tale</i> to introduce a new character. In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at details of diction and syntax in the passage • discuss the description of the character's appearance and abilities here • refer to at least one other passage from the <i>Tale</i> in which a character is introduced.
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Notes on the task

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

Band	Marks	DESCRIPTOR
1	<i>Very good</i>	
	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. fronting of the adjectives in lines 8-10 and 16; word-order in lines 13-14 to allow the adverbs to end the lines) and literary (e.g. the similes of colour) devices used in the introduction of Absolon here (AO3i); • Well-informed reference to at least one other relevant passage from the rest of the <i>Tale</i> in discussing Chaucer's introduction of (a) new character(s), referring to techniques such as variety of diction and emphasis on appearance as well as status and abilities (AO4); • Good awareness of ways (e.g. the language, more suited to description of a woman, used here of Absolon) in which attitudes and values are conveyed (AO5).
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2	<i>Proficient</i>	
	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	Competent	
	20 19 18	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1); • Competent understanding of the ways in which Chaucer introduces a new character here through linguistic (e.g. the compound strings used to list his abilities in lines 20-27) and literary (e.g. the crucial importance, in terms of plot, of the last two lines) devices (AO3i); • Competent reference to at least one other passage from the <i>Tale</i> in discussing Chaucer's introduction of (a) new character(s), with some awareness of variations in language (e.g. the contrast with the description of Nicholas's musical skills in lines 105-110) (AO4); • Competent awareness of ways (e.g. the implication in lines 22-30 here that Absolon's accomplishments are not necessarily desirable in a parish clerk) in which attitudes and values are conveyed (AO5).

4	Generally sound	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5i; • Begin to show evidence of achievement against the criteria for Band 3.

5i	Basic	
	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 diction and the rather feminine slant in the description, to introduce Absolon (AO3i); • Some awareness of Chaucer's techniques in introducing characters in other parts of the <i>Tale</i>, although this may be partial or implicit and may tend to rely on mere description of character and on narrative (AO4); • Some limited sense of how attitudes and values are conveyed (AO5).

5ii	Limited	
	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 how Frost introduces and develops a train of thought in the following poem and elsewhere in his poetry.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at variations of sentence type and structure in this poem • discuss Frost's use of poetic form here • refer to at least one other appropriate poem by Frost.

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>Very good</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 dominant use of the first-person plural; simple conjunctions, especially 'but') and literary (e.g. the continuing contrast between inside and outside) devices in this poem (AO3i); • Good appreciation of how Frost develops a train of thought in (an)other poem(s), such as 'An Unstamped Letter ...' (AO4); • Good awareness of the ways (e.g. reference in the third person to 'what comes over a man') in which attitudes and values are conveyed (AO5).
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2	<i>Proficient</i>	
	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	Competent	
	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 the style of the poem, combining linguistic and literary critical approaches (e.g. the use of speech tags – ‘we say ... we admit’; the summing-up, in ABBA rhyme-scheme, at the end of the poem) (AO3i); • Some appreciation of the ways in which Frost develops a train of thought in at least one other poem, e.g. ‘The Road Not Taken’ (AO4); • Some awareness of the ways (e.g. the implications of ‘feeling more than a little betrayed’) in which attitudes and values are conveyed (AO5).
4	Generally sound	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5i; • Begin to show evidence of achievement against the criteria for Band 3.
5i	Basic	
	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 language and to Frost’s development of ideas in this poem (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 the ways in which attitudes and values are conveyed (AO5).
5ii	Limited	
	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	Wendy Cope: <i>Making Cocoa for Kingsley Amis</i>
4	30	Examine ways in which Cope creates and combines humour and seriousness in the following poem and elsewhere in her poetry. In the course of your answer: <ul style="list-style-type: none"> • look closely at details of diction and sentence structure in this poem • discuss ways in which emotions are suggested here • 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
1	<i>Very good</i>	
	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. limited range of really telling diction: 'elastoplast-pink' suggests both the colour and the state of repair) and literary (e.g. hurtful nicknames connoting physical characteristics) devices in this poem (AO3i); • Good appreciation of how Cope combines humour and seriousness in (an)other poem(s), such as the underlying desperation of 'Message'. Good insight into the variety of effects achieved through variations in language and form (AO4); • Good awareness of the ways (e.g. the description of how they 'pretended not to hear the urgent conference') in which attitudes and values are conveyed (AO5).
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2	<i>Proficient</i>	
	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	Competent	
	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 this poem, combining linguistic and literary critical approaches (e.g. the mostly uncomplicated sentence structure, allowing a series of simple 'snapshots' in stanzas 1,2, 3-4 and 5; the precision and onomatopoeia of 'lolloped') (AO3i); • Some appreciation of the ways in which Cope achieves both comic and plaintive/poignant effect elsewhere, e.g. the bizarre but, presumably, lonely stereotypes in 'Lonely Hearts' (AO4); • Some awareness of the ways (e.g. 'hockey-players who couldn't spell') in which attitudes and values are conveyed (AO5).
4	Generally sound	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5i; • Begin to show evidence of achievement against the criteria for Band 3.
5i	Basic	
	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 this poem, which makes some reference to Cope's methods (e.g. some sense of the balance of comic detail – 'one foot three sizes larger' – with the tragic, understated ending) (AO3i); • Some reference to at least one other poem, making limited connections between the poems in terms of the mixture of humour and seriousness. 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	Limited	
	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	<p>Examine some of the ways in which Emily Brontë uses language to present conflict in the following passage and elsewhere in the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at details of diction and register in this passage • discuss ways in which Brontë presents ideas of correct social behaviour here • refer to at least one other appropriate passage from the novel.

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
1	<i>Very good</i>	
	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. Edgar's references to Heathcliff in the third person: 'the low ruffian ... that blackguard') and literary (e.g. imagery of Heathcliff as 'moral poison that would contaminate the most virtuous') dimensions of the presentation of conflict here (AO3i); • An articulate examination of the passage in its wider context, showing good awareness of patterns of language elsewhere in the novel; comparison with at least one other passage in which conflict is significant (which might be a passage featuring Heathcliff's use of formal language) (AO4); • Good awareness of the ways (e.g. Nelly's opinion that 'There's harm in being too soft') in which attitudes and values are conveyed (AO5).
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24		
2	<i>Proficient</i>	
	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	Competent	
	20 19 18	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1); • Competent understanding of the effects Brontë achieves here through the use of linguistic (e.g. Edgar's use of adjectives with a strong moral dimension: insufferable/disgraceful/degraded) and literary (e.g. the depiction of how 'Heathcliff had moved to the window, and hung his head' – indicative of shame) devices (AO3i); • Competent sense of the passage in its wider context, with reference to the presentation of conflict in at least one other passage in the novel (AO4); • Competent awareness of the ways (e.g. the clear implication when 'Heathcliff measured the height and breadth of the speaker') in which attitudes and values are conveyed (AO5).

4	Generally sound	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5i; • Begin to show evidence of achievement against the criteria for Band 3.

5i	Basic	
	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); • Some reference to linguistic and literary techniques, such as the register of disapproval used by Edgar contrasted by the mocking behaviour of Heathcliff and Cathy (AO3i); • Some comparison with another passage featuring conflict. Comparison may be implicit, or reliant on character rather than presentation (AO4); • Limited awareness of how attitudes and values are conveyed (AO5).

5ii	Limited	
	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	<p>Explore some of the ways in which Shelley presents suffering 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 variations of sentence structure in this passage • discuss the 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 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
1	<i>Very good</i>	
	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. apparently rhetorical questions, which are then answered in some detail and with a clear indication of future developments) and literary (e.g. the bestial and diabolical similes) devices used to present suffering 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. from the creature's description of his first hours) featuring suffering (AO4); • Good awareness of the ways (e.g. the clear implication that the creature would take pleasure from causing destruction) in which attitudes and values are conveyed (AO5).
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2	<i>Proficient</i>	
	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	Competent	
	20 19 18	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1); • Competent understanding of the ways in which Shelley presents suffering through linguistic (e.g. a few short exclamatory sentences; rather longer, more complex sentences expanding on the details of suffering) and literary (e.g. emphasis on the creature's alone-ness: 'All, save I ... none....who would pity or assist me ... ') devices (AO3i); • Competent sense of the passage in its wider context, with reference to the variations of linguistic and literary techniques Shelley uses to present suffering in at least one other passage in the novel, for example Frankenstein's reaction to being shown the corpse of Clerval (AO4); • Competent awareness of the ways (e.g. the use of stars, trees and birdsong to parallel or counterpoint emotions) in which attitudes and values are conveyed (AO5).

4	Generally sound	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5i; • Begin to show evidence of achievement against the criteria for Band 3.

5i	Basic	
	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 depiction of the inexorable movement from misery to vengefulness, in the presentation of suffering (AO3i); • Some comparison with another passage featuring suffering. 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	Limited	
	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	<p>Examine some of the features of language used by Doyle to create a narrative style for Paddy 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 types and structures of sentences in this passage • discuss uses Doyle makes of dialogue here • refer to at least one other appropriate passage from the novel.

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
1	<i>Very good</i>	
	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. simple conjunctions used to undermine Paddy's comments: 'I put that in my letter to Santy <u>but</u> I didn't believe in him') and literary (e.g. uncontextualised dialogue leading not to a topic-shift but a scene-shift) devices used to create a narrative style for Paddy 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. recital of learned facts) in the creation of a narrative style for Paddy (AO4); • Good awareness of the ways (e.g. the implication that Paddy's mother would have been perfectly justified in losing her temper with Sinbad!) in which attitudes and values are conveyed (AO5).
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24		
2	<i>Proficient</i>	
	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	Competent	
	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 a narrative style for Paddy through linguistic (e.g. line of dialogue converted into line of narrative/commentary: 'Stop whinging, she said. – I'm not whinging. I wasn't whinging') and literary (e.g. Sinbad-Mother dialogue allowed to stand as humorous without narrator's comment) devices (AO3i); • Competent sense of the passage in its wider context, with reference to the range of linguistic and literary techniques Doyle uses to create a narrative style for Paddy. Some appreciation of variations in form, style and vocabulary (AO4); • Competent awareness of the ways (e.g. 'Only kids believed in him') in which attitudes and values are conveyed (AO5).
4	Generally sound	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5i; • Begin to show evidence of achievement against the criteria for Band 3.
5i	Basic	
	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 short sentences for Paddy's opinions – 'It wasn't fair' – in the creation of a narrative style for Paddy in this passage (AO3i); • Some awareness of how a narrative style is created in other parts of the novel, though this may be partial or implicit and may tend to rely on plot and character study (AO4); • Limited awareness of how attitudes and values are conveyed (AO5).
5ii	Limited	
	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	Examine the language McEwan uses in the following passage and elsewhere in the novel to create a particular setting. In the course of your answer: <ul style="list-style-type: none"> • look closely at details of diction and syntax in this passage • discuss the effects of detailed description here • refer to at least one other appropriate passage from the novel.

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
1	<i>Very good</i>	
	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 military/naval register of orderliness/stowed/proper/rightful) and literary (e.g. the 'lozenge of dog turd [which] crumbled underfoot', suggesting simultaneously heat, dryness and dilapidation) devices used to create setting (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 focus on de-personalised detail in the opening chapter: 'Ringed fingers drummed ... white-shirted elbows poked ...') elsewhere in the novel in the creation of setting (AO4); • Good awareness of the ways (e.g. the suggestion of a wish to be somewhere else in the nautical features of the houses) in which attitudes and values are conveyed (AO5).
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2	<i>Proficient</i>	
	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	Competent	
	20 19 18	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1); • Competent understanding of the ways in which McEwan creates setting here through linguistic (e.g. unusual adjectives: 'interminable privets ... surreptitious geraniums') and literary (e.g. the contrast between the first two and the third paragraphs) 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 create setting. Some appreciation of variations in form, style and vocabulary (AO4); • Competent awareness of the ways (e.g. the suggestion of dreary repetition in 'as he did each time he came') in which attitudes and values are conveyed (AO5).
4	Generally sound	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5i; • Begin to show evidence of achievement against the criteria for Band 3.
5i	Basic	
	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 negative descriptions in the first two paragraphs contrasted with the positive ones in the third paragraph, in this passage (AO3i); • Some awareness of how setting is created in other parts of the novel, though this may be partial or implicit and may tend to rely on narrative. Some sense of variations in style in different parts of the novel (AO4); • Limited awareness of how attitudes and values are conveyed (AO5).
5ii	Limited	
	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 2006**

Mark Scheme Guidance

Introduction

- This guidance complements the unit-specific notes given in the **mark scheme** which follows. The mark scheme for this, as for all units, is derived from, and must be read in conjunction with, the **generic mark band descriptions**.
- Reference must also be made to the **band descriptions for Written Communication**.
- The mark scheme provides unit-specific notes of guidance and question-specific band descriptions for each relevant Assessment Objective indicating both skills and likely content. Marking must be based on assessment of performance against each relevant Assessment Objective.

All questions target AO1, AO2ii, AO3ii and AO4.

- Written Communication must be assessed under Assessment Objective 1.
- Further exemplification and amplification of the standard to be applied is given at the Standardisation Meeting.

The sections that follow deal with:

- 1 Rubric**
- 2 Assessment Objectives**
- 3 Awarding Marks**
- 4 Rubric Infringement**
- 5 Question-specific mark schemes.**

1 Rubric

Answer TWO questions.

Answer one question from Section A.

Answer one question from Section B.

2 Assessment Objectives

AO1	Communicate clearly the knowledge, understanding and insights gained from the combined study of literary and linguistic study, using appropriate terminology and accurate written expression.
AO2ii	Respond with knowledge and understanding to texts of different types and from different periods, exploring and commenting on relationships and comparisons between them.
AO3ii	Use and evaluate different literary and linguistic approaches to the study of written and spoken language, showing how these approaches inform their readings.
AO4	Show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts.
AO5	Identify and consider the ways attitudes and values are created and conveyed in speech and writing.
AO6	Demonstrate expertise and accuracy in writing for a variety of specific purposes and audiences, drawing on knowledge of literary texts and features of language to explain and comment on the choices made.

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

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

Total: 40% of AS level, 20% of A2.

(ii) **Both Sections target all the above AOs.**

3 Awarding Marks

(i) Each question is worth 30 marks.

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

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

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

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

(iii) When the complete script has been marked:

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

4 Rubric Infringement

Candidates may infringe the rubric in the following ways:

- **Answering only one question (i.e. no answer in one of the Sections)**

If a candidate's script fits the above description no more than 30 marks (i.e. the maximum for a single answer) may be awarded for this Unit.

- **Answering more than one question in Section A or Section B**

If a candidate has written two answers from one section, both should be marked and the lower of the two marks should be discounted.

5 Question-specific mark schemes

The guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; Examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.

Band descriptions: Written Communication

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

Band 1

Candidates must show evidence of:

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

Band 3

Candidates must show evidence of:

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

Band 5

Candidates must show evidence of:

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

Shakespeare: *Antony and Cleopatra*

Qn. no. 1a	Max. marks 30	Referring closely to the language and action of at least two passages, explore ways in which Shakespeare presents the experience of battle and/or preparation for battle 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 analyse specific details of language within the specific dramatic context of battle / preparation for battle (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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<i>Very good</i>		
1	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • Show sophistication in communicating insights gained from the study of both language and literature and be written fluently, with accurate use of appropriate terminology and precise focus on relevant detail (AO1); • Make judicious use of chosen passages in identifying and analysing specific aspects of language and action: structure and sequencing of scenes; tactical/strategic planning and decision making; use of reportage, for example (AO2ii); • Show insightful appreciation of the linguistic and dramatic features of the speech of specific characters: expression of values and ideology; management of political/military agendas and battle plans; rhetorical, oratorical and emotive aspects of language use – lexical and grammatical choices, register, rhythm, prosodic features, for example (AO3ii); • Show clear appreciation of the implications of the presentation of battle / preparation for battle in terms of overall meaning and dramatic effect (AO4).

<i>Proficient</i>		
2	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>

Competent		
3	20	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of language and literature, and use appropriate terminology accurately in relation to relevant detail (AO1); • Make sensible use of chosen passages in identifying and analysing specific aspects of language and action: structure and sequencing of scenes; tactical/strategic planning and decision making; use of reportage, for example (AO2ii); • Demonstrate competence in using and evaluating relevant literary and linguistic approaches to the text, and some appreciation of the relevant linguistic and dramatic features of the speech and actions of specific characters within the dramatic context of battle (AO3ii); • Show a secure appreciation of the presentation of battle / preparation for battle in terms of genre, overall meaning and dramatic effect (AO4).
	19	
	18	

Generally sound		
4	17	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 5i.</i> • <i>Begin to show evidence of achievement against the criteria for Band 3.</i>
	16	
	15	

Basic		
5i	14	<ul style="list-style-type: none"> • Show some basic ability to use appropriate terminology accurately (AO1); • Make some use of selected scenes in offering an approach to the question which demonstrates partial understanding. There will be limited appreciation of the linguistic and dramatic methods used to present battle / preparation for battle (AO2ii); • Show some basic understanding of the usefulness of different literary and linguistic approaches to the text and a rudimentary appreciation of relevant stylistic features of the speech and actions of specific characters in the context of battle. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); • Show some limited appreciation of the presentation of battle / preparation for battle in terms of genre, overall meaning and dramatic effect (AO4).
	13	
	12	

Limited		
5ii	11	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>
	10	
	9	

Answers which do not reach the standard defined for band 5 because they		
U	8, 7, 6, 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>

Shakespeare: *Antony and Cleopatra*

Qn. no.	Max. marks	Referring closely to the linguistic detail and action of at least two passages, examine Shakespeare's presentation of Cleopatra's relationship with Octavius Caesar.
1b	30	

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 analyse both Caesar's and Cleopatra's use of language within specific dramatic contexts (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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Very good		
1	30	<ul style="list-style-type: none"> Communicate insights gained from the study of both language and literature confidently and fluently, with accurate use of appropriate terminology and precise focus on relevant detail (AO1); Make judicious use of chosen passages in analysing significant features of the discourse strategies used by Cleopatra and Caesar (AO2ii); Demonstrate sophistication in using and evaluating relevant literary and linguistic approaches to the text, showing insightful appreciation of the linguistic features of both characters' speech: political and psychological awareness as expressed in topic management and agenda setting; register; tone; lexical and grammatical choices; rhetorical strategies, for example (AO3ii); Show clear appreciation of the significance of this relationship within specific dramatic contexts and in terms of the play as a whole (AO4).
	29	
	28	
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	24	

Proficient		
2	23	<ul style="list-style-type: none"> Fully meet the criteria for Band 3. Begin to show evidence of achievement against the criteria for Band 1
	22	
	21	

Competent		
3	20	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of both language and literature, and use appropriate terminology accurately in relation to relevant detail (AO1); • Make sensible use of chosen passages and valid connections and contrasts between them. There will be a secure understanding of both characters' discourse strategies (AO2ii); • Demonstrate competence in using and evaluating relevant literary and linguistic approaches to the text, showing some appreciation of the linguistic features of both characters' speech (AO3ii); • Show a secure appreciation of the significance of this relationship within specific dramatic contexts and in terms of the play as a whole (AO4).
	19	
	18	

Generally sound		
4	17	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 5i.</i> • <i>Begin to show evidence of achievement against the criteria for Band 3.</i>
	16	
	15	

Basic		
5i	14	<ul style="list-style-type: none"> • Show some basic ability to use appropriate terminology accurately (AO1); • Make some use of selected passages in offering an approach to the question that demonstrates partial understanding. There will be some limited appreciation of both characters' discourse strategies (AO2ii); • Show some basic understanding of the usefulness of different literary and linguistic approaches to the text and some limited appreciation of the features of both characters' use of language. Responses will 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. There will be some limited appreciation of the significance of this relationship within specific dramatic contexts and in terms of the play as a whole (AO4).
	13	
	12	

Limited		
5ii	11	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>
	10	
	9	

U	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>

Shakespeare: As You Like It

Qn. no. 2a	Max. marks 30	Silvius's relationship with Phebe has been described as 'a cruel and demeaning farce'. How far do the language and action of both characters support this view? In your answer you should make 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 the linguistic means by which Silvius's relationship with Phebe 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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<i>Very good</i>		
1	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • Written fluently, with accurate use of appropriate terminology and precise focus on relevant detail (AO1); • Make judicious use of chosen passages in exploring both characters' use of language, showing confident understanding of the means by which they articulate states of mind, attitudes and feelings. There may well be discriminating judgements about their discourse strategies, relationship with Rosalind 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: utterance types; use of poetic convention and artifice; elaborate imagery/conceits; lexical and grammatical choices, terms of address, tone, 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).

<i>Proficient</i>		
2	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>

Competent		
3	20	<ul style="list-style-type: none"> Show competence in communicating insights gained from the study of both language and literature, and use appropriate terminology accurately in relation to relevant detail (AO1); Make sensible use of chosen passages in exploring both characters' use of language, showing competent understanding of the means by which they articulate states of mind, attitudes and feelings. There may well be secure judgements about their discourse strategies, relationship with Rosalind 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 linguistic features of discourse within specific dramatic contexts: utterance types; use of poetic convention and artifice; elaborate imagery/conceits; lexical and grammatical choices, terms of address, tone, 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).
	19	
	18	

Generally sound		
4	17	<ul style="list-style-type: none"> Fully meet the criteria for Band 5i. Begin to show evidence of achievement against the criteria for Band 3.
	16	
	15	

Basic		
5i	14	<ul style="list-style-type: none"> Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of language and literature, and some limited ability to use terminology accurately (AO1); Make limited use of selected passages in exploring both characters' use of language and actions. There may be some limited understanding of the means by which they articulate and express states of mind, attitudes and feelings (AO2ii); Demonstrate a basic ability to use and evaluate different literary and linguistic approaches to the text, 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 limited awareness of implications of form and genre (Pastoral Romance and Festive Comedy) as a dramatic context (AO4).
	13	
	12	

Limited		
5ii	11	<ul style="list-style-type: none"> Show occasional evidence of achievement against the criteria for Band 5i.
	10	
	9	

Answers which do not reach the standard defined for band 5 because they		
U	8, 7, 6,	<ul style="list-style-type: none"> Do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs); AND/OR
	5, 4, 3, 2, 1	<ul style="list-style-type: none"> 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	Jaques declares: 'All the world's a stage, / And all the men and women merely players.' Examine some of the linguistic and dramatic strategies Shakespeare uses to explore role-play in <i>As You Like It</i> . In your answer you should consider the language and action of 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 analyse selected characters' use of language within specific dramatic contexts (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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Very good		
1	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • Show sophistication in communicating insights gained from the study of both language and literature and be written fluently, with accurate use of appropriate terminology and precise focus on relevant detail (AO1); • Make judicious use of chosen passages in analysing the language and actions of specific characters in relation to role-play, and to specific themes and values: gender roles; interrogation of idealised representations of romantic love and pastoral life; personal identity; learning; entertaining, for example (AO2ii); • Show a good understanding of the usefulness of different literary and linguistic approaches to the text, and an insightful appreciation of the importance of chosen characters' speech, actions and motives (Rosalind as Ganymede, for example). There may well be close study of register; tone; lexical and grammatical choices; rhetorical strategies; topic management and agenda setting within specific dramatic contexts (AO3ii); • Show clear appreciation of implications of form and genre (Pastoral Romance and Festive Comedy) as a dramatic context (AO4).

Proficient		
2	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	Competent	
	20 19 18	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of both language and literature and be written fluently, with accurate use of appropriate terminology and precise focus on relevant detail (AO1); • Make sensible use of chosen passages in analysing the language and actions of specific characters in relation to role-play and specific themes and values: gender roles; interrogation of idealised representations of romantic love and pastoral life; personal identity; learning; entertaining, for example (AO2ii); • Show sound understanding of the usefulness of different literary and linguistic approaches to the text, and a secure appreciation of the importance of chosen characters' speech, actions and motives (Rosalind as Ganymede, for example). There may well be some examination of register; tone; lexical and grammatical choices; rhetorical strategies; topic management and agenda setting within specific dramatic contexts (AO3ii); • Show some understanding of implications of form and genre (Pastoral Romance and Festive Comedy) as a dramatic context (AO4).
4	Generally sound	
	17 16 15	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 5i.</i> • <i>Begin to show evidence of achievement against the criteria for Band 3.</i>
5i	Basic	
	14 13 12	<ul style="list-style-type: none"> • Show some basic ability to use appropriate terminology accurately (AO1); • Make some use of selected passages in the language and actions of specific characters in relation to role-play (AO2ii); • Show some basic understanding of the usefulness of different literary and linguistic approaches to the text, and a limited appreciation of the importance of aspects of selected characters' speech and actions. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); • Show limited awareness of implications of form and genre (Pastoral Romance and Festive Comedy) as a dramatic context (AO4).
5ii	Limited	
	11 10 9	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>

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"> • <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>

Shakespeare: *The Tempest*

Qn. no. 3a	Max. marks 30	'The isle is full of noises.' Discuss the uses of sound and music in <i>The Tempest</i> . You should make detailed reference to the linguistic features of at least two passages from 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 commenting on relationships between them (AO2ii). They will be rewarded for their ability to analyse the importance of music and to focus on specific linguistic features and dramatic effects (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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Very good		
1	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • Written fluently, showing a sophisticated ability to communicate insights from the study of both language and literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1); • Make judicious use of chosen passages in exploring and analysing the importance of music, focusing on specific ideas, images and features/effects of language (AO2ii); • Use and evaluate different literary and linguistic approaches to the text with confidence. There may well be a good understanding of the importance of music and linked concerns/motifs: transformation/purification; magic/power; art/nature; truth/illusion, for example. Band 1 responses are also likely to show sophisticated understanding of music in relation to mood and atmosphere, lyrical/poetic evocation, masque/anti-masque, song and dance (AO3ii); • Show good understanding of the implications of genre and form, and possible frameworks for understanding; the context of the later plays and 'Romantic' handling of potentially tragic materials, for example (AO4).

Proficient		
2	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>

Competent		
3	20	<ul style="list-style-type: none"> Express insights gained from the study of 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 importance of music, focusing on specific ideas, images and features/effects of language (AO2ii); Demonstrate sound ability to use and evaluate different literary and linguistic approaches to the text. There may well be a clear understanding of the importance of music and linked concerns/motifs (AO3ii); Show sound understanding of the implications of genre and form, and possible frameworks for understanding; the context of the later plays and 'Romantic' handling of potentially tragic materials, for example (AO4).
	19	
	18	

Generally sound		
4	17	<ul style="list-style-type: none"> <i>Fully meet the criteria for Band 5i.</i> <i>Begin to show evidence of achievement against the criteria for Band 3.</i>
	16	
	15	

Basic		
5i	14	<ul style="list-style-type: none"> Show some ability, straightforwardly expressed, to communicate insights gained from the study of language and literature, and some basic ability to use appropriate terminology accurately (AO1); Make some limited use of selected passages in examining the importance of music, focusing on specific ideas, images and features/effects of language (AO2ii); Demonstrate some basic ability to use and evaluate different literary and linguistic approaches to the text, and some limited awareness of the importance of music and linked concerns/motifs. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); Show some limited understanding of the implications of genre and form, and possible frameworks for understanding (AO4).
	13	
	12	

Limited		
5ii	11	<ul style="list-style-type: none"> <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>
	10	
	9	

Answers which do not reach the standard defined for band 5 because they		
U	8, 7, 6, 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>

Shakespeare: *The Tempest*

Qn. no. 3b	Max. marks 30	Discuss the linguistic features and dramatic effects of monologues (extended speeches by individual characters) in <i>The Tempest</i> . You should include in your answer 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 the linguistic features and dramatic effects of selected monologues (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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Very good		
1	30	<ul style="list-style-type: none"> Written fluently, showing a sophisticated ability to communicate insights gained from the study of 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 importance of monologue in terms of characterisation (e.g. with regard to Ariel, Caliban, Prospero or Trinculo), the expression of states of mind and feelings, distinctive linguistic features and dramatic effects. There will be clear understanding of the ways in which selected monologues relate to the play's broader themes, methods and concerns (AO2ii); Use and evaluate different literary and linguistic approaches to the text with confidence. Linguistically, selected monologues might be analysed in terms of intention; illocutionary and perlocutionary force; structure; rhythm; coherence and cohesion; grammatical and lexical choices; use of allusion; register; tone and prosodic features. Answers might also focus on visual symbolism – the use of stage properties and setting (AO3ii); Show insightful appreciation of the importance of monologue in terms of overall meaning and dramatic effects (AO4).
	29	
	28	
	27	
	26	
	25	
	24	

Proficient		
2	23	<ul style="list-style-type: none"> <i>Fully meet the criteria for Band 3.</i> <i>Begin to show evidence of achievement against the criteria for Band 1</i>
	22	
	21	

Competent		
3	20	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of both language and literature, and use appropriate terminology accurately in relation to relevant detail (AO1); • Make sensible use of chosen passages in exploring the importance of monologue in terms of characterisation, the expression of states of mind and feelings, and dramatic effects. There will be some understanding of the ways in which selected monologues relate to the play's broader themes, methods and concerns (AO2ii); • Use and evaluate different literary and linguistic approaches to texts competently. There may well be some secure linguistic analysis of selected passages in terms of intention, structure and distinctive features of language (AO3ii); • Show clear appreciation of the importance of monologue in terms of overall meaning and dramatic effects (AO4).
	19	
	18	

Generally sound		
4	17	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 5i.</i> • <i>Begin to show evidence of achievement against the criteria for Band 3.</i>
	16	
	15	

Basic		
5i	14	<ul style="list-style-type: none"> • Show some ability, straightforwardly expressed, to communicate insights gained from the study of language and literature, and some ability to use terminology effectively and accurately (AO1); • Make some use of selected passages in exploring the importance of monologue and some of the ways in which selected monologues relate to the play's broader themes, methods and concerns (AO2ii); • Demonstrate a basic ability to use and evaluate different literary and linguistic approaches to the text. There may be some limited linguistic analysis of chosen passages. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); • Show limited appreciation of the importance of monologue in terms of overall meaning and dramatic effects (AO4).
	13	
	12	

Limited		
5ii	11	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>
	10	
	9	

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

Samuel Beckett: *Waiting for Godot*

Qn. no. 4a	Max. marks 30	With detailed reference to the linguistic features of at least two passages, examine the language used by characters to speculate about Godot in 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 linguistic and dramatic means by which Godot is constructed (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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Very good		
1	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • 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); • Make judicious use of chosen passages in analysing the ways in which Godot is constructed by other characters: their characteristic utterance types and formulations. Atmosphere and setting might also be considered (AO2ii); • Use and evaluate different literary and linguistic approaches to the text with confidence. Linguistically, answers might well focus on utterance types – expressions of conviction/affirmation versus expressions of doubt, anxiety, uncertainty, hope and despair, for example, and characteristics of speech: register, mood and tone. The testimonies of the boy, biblical allusion and use of irony might be considered (AO3ii); • Show insightful appreciation of how linguistic choices and dramatic form (e.g. setting and stage properties) contribute to the construction of Godot (AO4).

Proficient		
2	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	Competent	
	20 19 18	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of both language and literature, and use appropriate terminology accurately in relation to relevant detail (AO1); • Make sensible use of chosen passages in analysing the ways in which Godot is constructed by other characters: their characteristic utterance types and formulations. Atmosphere and setting might also be considered (AO2ii); • Use and evaluate different literary and linguistic approaches to texts competently. Linguistically, answers might well focus on utterance types – expressions of conviction/affirmation versus expressions of doubt, anxiety, uncertainty, hope and despair, for example, and characteristics of speech (AO3ii); • Show secure understanding of how linguistic choices and dramatic form (e.g. setting and stage properties) contribute to the construction of Godot (AO4).
4	Generally sound	
	17 16 15	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 5i.</i> • <i>Begin to show evidence of achievement against the criteria for Band 3.</i>
5i	Basic	
	14 13 12	<ul style="list-style-type: none"> • Show some ability, straightforwardly expressed, to communicate insights gained from the study of both language and literature, and some ability to use terminology effectively and accurately (AO1); • Make some use of selected passages in analysing the ways in which Godot is constructed by other characters: their characteristic utterance types and formulations (AO2ii); • Demonstrate a basic ability to use and evaluate different literary and linguistic approaches to the text. There may be some limited understanding of relevant features of language. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); • Show limited appreciation of how linguistic choices and dramatic form (e.g. setting and stage properties) contribute to the construction of Godot (AO4).
5ii	Limited	
	11 10 9	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>

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"> • <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>

Samuel Beckett: *Waiting for Godot*

Qn. no. 4b	Max. marks 30	‘Come on, Gogo, return the ball, can’t you, once in a while?’ The dialogue in <i>Waiting for Godot</i> has been described as ‘verbal tennis’. Referring closely to the linguistic details and dramatic effects of at least two passages, discuss the play’s dialogue in the light of this comment.
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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 linguistic features and dramatic effects of selected dialogue (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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Very good		
1	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • Written fluently, 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 chosen passages in exploring dialogue and dramatic form. There may well be informed analysis of discourse strategies and features of dialogue – intention, structure, cohesion, coherence/incoherence, for example (AO2ii); • Use and evaluate different literary and linguistic approaches to the text with confidence, showing sophisticated understanding of the linguistic features and dramatic effects of dialogue: stichomythic exchanges; verbal repetition and cross-talk; use of adjacency pairings and collocation; patterns of allusion/semantic association; reflexive forms; disjunctive effects: non-sequiturs, contradiction; use of silence, for example (AO3ii); • Show an insightful appreciation of how linguistic choices and dramatic context contribute to shape overall meaning (AO4).

Proficient		
2	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>

Competent		
3	20	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of both language and literature, and use appropriate terminology accurately in relation to relevant detail (AO1); • Make sensible use of chosen passages in exploring dialogue and dramatic form. There may well be informed analysis of discourse strategies and features of dialogue – intention, structure, cohesion, coherence/incoherence, for example (AO2ii); • Use and evaluate different literary and linguistic approaches to the text competently, showing secure understanding of some of the linguistic features and dramatic effects of dialogue (AO3ii); • Show clear appreciation of how linguistic choices and dramatic context contribute to shape overall meaning (AO4).
	19	
	18	

Generally sound		
4	17	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 5i.</i> • <i>Begin to show evidence of achievement against the criteria for Band 3.</i>
	16	
	15	

Basic		
5i	14	<ul style="list-style-type: none"> • Show some ability, straightforwardly expressed, to communicate insights gained from the study of both language and literature, and some limited ability to use terminology accurately (AO1); • Make some limited use of selected passages in exploring dialogue and dramatic form (AO2ii); • Demonstrate some basic ability in using and evaluating different literary and linguistic approaches to the text. There will be some limited understanding of some of the linguistic features and dramatic effects of dialogue. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); • Show limited appreciation of how linguistic choices and dramatic context contribute to shape overall meaning (AO4).
	13	
	12	

Limited		
5ii	11	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>
	10	
	9	

Answers which do not reach the standard defined for band 5 because they		
U	8, 7, 6, 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>

Brian Friel: *Translations*

Qn. no. 5a	Max. marks 30	Discuss the presentation of two of the following characters in <i>Translations</i> : Bridget, Doalty, Manus. In your answer you should refer closely to the linguistic detail 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 and dramatic means by which selected characters are presented (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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Very good		
1	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • 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 chosen passages in analysing the ways in which selected characters are presented: their actions, attitudes and values; social class and education; relationships with other characters (Hugh, Marie and Owen, for example), the local community and the British army (AO2ii); • Use and evaluate different literary and linguistic approaches to the text with confidence. Answers might well focus on characteristic utterance types and features of speech: use of Gaelic idiom and colloquialism, gossip and innuendo; diction, grammar and syntax; tone and prosodic features, for example (AO3ii); • Show insightful appreciation of how linguistic choices and dramatic form contribute to the presentation of selected characters, and their development during the play (AO4).

Proficient		
2	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	Competent	
	20 19 18	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of both language and literature, and use appropriate terminology accurately in relation to relevant detail (AO1); • Make sensible use of chosen passages in analysing the ways in which selected characters are presented: their actions, attitudes and values; social class and education; relationships with other characters (Hugh, Marie and Owen, for example), the local community and the British army (AO2ii); • Use and evaluate different literary and linguistic approaches to the text competently. Answers might well focus on characteristic utterance types and features of speech: use of Gaelic idiom and colloquialism, gossip and innuendo; diction, grammar and syntax; tone and prosodic features, for example (AO3ii); • Show clear appreciation of how linguistic choices and dramatic form contribute to the presentation of selected characters (AO4).
4	Generally sound	
	17 16 15	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 5i.</i> • <i>Begin to show evidence of achievement against the criteria for Band 3.</i>
5i	Basic	
	14 13 12	<ul style="list-style-type: none"> • Show some ability, straightforwardly expressed, to communicate insights gained from the study of both language and literature, and some ability to use terminology effectively and accurately (AO1); • Make some limited use of selected passages in exploring aspects of selected characters' behaviour and speech within specific dramatic contexts (AO2ii); • Demonstrate a basic ability to use and evaluate different literary and linguistic approaches to the text. There will be a basic exploration of the presentation of selected characters within specific dramatic contexts. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); • Show limited appreciation of how linguistic choices and dramatic form contribute to the presentation of selected characters (AO4).
5ii	Limited	
	11 10 9	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>

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"> • <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>

Brian Friel: *Translations*

Qn. no. 5b	Max. marks 30	'Yolland and Marie are the characters who communicate most profoundly in <i>Translations</i> .' With reference to at least two passages, examine the language used by Yolland and Marie in the light of this comment.
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Notes on the task

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

Band	Marks	DESCRIPTOR
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Very good		
1	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • Fluently written, showing a sophisticated ability to communicate insights gained from the study of both language and literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1); • Make judicious use of chosen passages in analysing the ways in which both characters use language: utterance types and discourse strategies; expression of states of mind and feelings, for example (AO2ii); • Use and evaluate different literary and linguistic approaches to the study of language with confidence, demonstrating sophisticated insight into the linguistic and dramatic complexities of presentation in particular situations: code-switching; turn-taking; topic management; expressive qualities of language use – poetic recitation of place names; syntactic, lexical and grammatical choices; rhythmical, phonological and prosodic features –, for example (AO3ii); • Show insightful appreciation of the details of presentation of both characters within the wider context of the play (AO4).

Proficient		
2	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>

Competent		
3	20	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of both language and literature, and use appropriate terminology accurately in relation to relevant detail (AO1); • Make appropriate use of chosen passages in analysing the ways in which both characters use language: utterance types and discourse strategies; expression of states of mind and feelings, for example (AO2ii); • Use and evaluate different literary and linguistic approaches to the study of language competently, demonstrating clear understanding of the linguistic and dramatic complexities of presentation in particular situations: code-switching; turn-taking; topic management and expressive qualities of language use, for example (AO3ii); • Demonstrate a secure appreciation of details of presentation within the wider context of the play (AO4).
	19	
	18	

Generally sound		
4	17	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 5i.</i> • <i>Begin to show evidence of achievement against the criteria for Band 3.</i>
	16	
	15	

Basic		
5i	14	<ul style="list-style-type: none"> • Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of language and literature, and limited ability to use terminology accurately (AO1); • Make some limited use of selected passages in offering an approach to the question that demonstrates some limited appreciation of the language of Marie's relationship with Yolland (AO2ii); • Demonstrate some basic understanding of the usefulness of different literary and linguistic approaches to the text, and of some of the linguistic and dramatic features of presentation. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); • Show some limited understanding of the presentation of this relationship within the wider context of the play (AO4).
	13	
	12	

Limited		
5ii	11	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>
	10	
	9	

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

Tennessee Williams: *A Streetcar Named Desire*

Qn. no. 6a	Max. marks 30	In Scene 10 Stanley says to Blanche: 'We've had this date with each other from the beginning!' How far do the language and action of <i>A Streetcar Named Desire</i> support his assertion? In your answer you should refer closely 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 the linguistic and dramatic means by which Williams presents the developing tensions between Blanche and Stanley (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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<i>Very good</i>		
1	30 29 28 27 26 25 24	<ul style="list-style-type: none"> • Fluently written, showing a sophisticated ability to communicate insights gained from the study of both language and literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1); • Make judicious use of chosen passages, focusing on the development of Blanche's relationship with Stanley and the dramatic and linguistic means by which the play moves towards its conclusion (AO2ii); • Use and evaluate different literary and linguistic approaches to the text with confidence, showing sophisticated insight into the formal complexities of presentation: anaphoric/cataphoric references, for example; active/passive verbal constructions; lexical choices; mood and tone (e.g. interrogative, provocative, intimidating, sarcastic, flirtatious); use of euphemism and innuendo; imagery; figurative and rhetorical use of language, for example (AO3ii); • Show insightful appreciation of implications of levels of representation (including stage directions) – symbolic, expressionistic and naturalistic (AO4).

<i>Proficient</i>		
2	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>

Competent		
3	20	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of both language and literature, and use appropriate terminology accurately in relation to relevant detail (AO1); • Make sensible use of chosen passages in focusing on the development of Blanche's relationship with Stanley and the dramatic and linguistic means by which the play moves towards its conclusion (AO2ii); • Demonstrate sound ability to use and evaluate different literary and linguistic approaches to the text, demonstrating clear understanding of some of the formal complexities of presentation (AO3ii); • Demonstrate a secure appreciation of implications of levels of representation (including stage directions) – symbolic, expressionistic and naturalistic (AO4).
	19	
	18	

Generally sound		
4	17	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 5i.</i> • <i>Begin to show evidence of achievement against the criteria for Band 3.</i>
	16	
	15	

Basic		
5i	14	<ul style="list-style-type: none"> • Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of language and literature, and limited ability to use terminology accurately (AO1); • Make some limited use of selected passages in focusing on the development of Blanche's relationship with Stanley (AO2ii); • Demonstrate a basic ability to use and evaluate different literary and linguistic approaches to the text, and some limited appreciation of aspects of presentation. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); • Show some limited awareness of implications of dramatic form (AO4).
	13	
	12	

Limited		
5ii	11	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>
	10	
	9	

Answers which do not reach the standard defined for band 5 because they		
U	8, 7, 6, 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>

Tennessee Williams: *A Streetcar Named Desire*

Qn. no. 6b	Max. marks 30	‘Williams is interested only in the private, inner world of his characters – not in their public lives.’ How far do the language and action of <i>A Streetcar Named Desire</i> support this view? In your answer you should refer closely to the linguistic detail and dramatic effects of 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 the linguistic and dramatic means by which Williams presents selected characters and, perhaps, the New Orleans community (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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Very good		
1	30 29 28 27 26 25 24	<ul style="list-style-type: none"> Fluently written, showing a sophisticated ability to communicate insights gained from the study of both language and literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1); Make judicious use of chosen passages in analysing the presentational features of selected characters, and perhaps of New Orleans, as a place, setting and community (AO2ii); Use and evaluate different literary and linguistic approaches to the text in examining specific aspects of presentation with sophistication: the expression of individual states of mind and feelings; the diversity of speech and utterance that reflects the vibrant, cosmopolitan spirit of the public domain in terms of culture, race and class; concrete details of place and setting (AO3ii); Show insightful appreciation of different levels of presentation – expressionistic, naturalistic and symbolic (AO4).

Proficient		
2	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	Competent	
	20 19 18	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of both language and literature, and use appropriate terminology accurately in relation to relevant detail (AO1); • Make sensible use of chosen passages in analysing the presentational features of selected characters, and perhaps of New Orleans, as a place, setting and community (AO2ii); • Use and evaluate with competence different literary and linguistic approaches to the text in examining specific aspects of presentation: the expression of individual states of mind and feelings; the diversity of speech and utterance that reflects the vibrant, cosmopolitan spirit of the public domain in terms of culture, race and class; concrete details of place and setting (AO3ii); • Demonstrate a secure appreciation of different levels of presentation – expressionistic, naturalistic and symbolic (AO4).
4	Generally sound	
	17 16 15	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 5i.</i> • <i>Begin to show evidence of achievement against the criteria for Band 3.</i>
5i	Basic	
	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 limited ability to use terminology accurately (AO1); • Make some limited use of selected passages in analysing the presentational features of selected characters, and perhaps of New Orleans, as a place, setting and community (AO2ii); • Use and evaluate different literary and linguistic approaches to the text at a basic level in examining aspects of presentation of selected characters in context. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); • Demonstrate some limited awareness of different levels of presentation (AO4).
5ii	Limited	
	11 10 9	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>

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"> • <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>

**Mark Scheme 2719
June 2006**

Mark Scheme Guidance

The mark scheme for this, as for all units, is derived from the **generic mark band descriptions** published at Section 3.1.1 in the Specification document.

The mark scheme provides unit-specific notes of guidance and question-specific band descriptions for each relevant Assessment Objective indicating both skills and likely content. Marking must be based on assessment of performance against each relevant Assessment Objective.

Question 1 targets AO1, AO2ii, AO3ii and AO4.

Question 2 targets AO1, AO4, AO5 and AO6.

Reference must also be made to the **band descriptions for Written Communication** included in this mark scheme.

1 Rubric

Answer Section A and Section B.

There is ONE Compulsory question in Section A.

There is ONE Compulsory question in Section B.

2 Assessment Objectives

AO1	Communicate clearly the knowledge, understanding and insights gained from the combined study of literary and linguistic study, using appropriate terminology and accurate written expression.
AO2ii	Respond with knowledge and understanding to texts of different types and from different periods, exploring and commenting on relationships and comparisons between them.
AO3ii	Use and evaluate different literary and linguistic approaches to the study of written and spoken language, showing how these approaches inform their readings.
AO4	Show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts.
AO5	Identify and consider the ways attitudes and values are created and conveyed in speech and writing.
AO6	Demonstrate expertise and accuracy in writing for a variety of specific purposes and audiences, drawing on knowledge of literary texts and features of language to explain and comment on the choices made.

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

AO1: 5% AO2ii: 10% AO3ii: 5% AO4: 5% AO5: 5% AO6: 10%

Total: 20% of Advanced GCE.

- (ii) Section A focuses on AO1, AO2ii, AO3ii and AO4. AO2ii is dominant.
Section B focuses on AO1, AO4, AO5 and AO6. AO6 is dominant.

3 Awarding Marks

- (i) Each question is worth 30 marks.
- (ii) For each answer, a **single overall mark** out of 30 must be awarded, as follows:
- Refer to the question-specific mark schemes in (5), below, for descriptions of levels of skill and likely content;
 - Using 'best fit', locate the answer in the appropriate mark band;
 - Bearing in mind the weighting of the key AOs (see above), place the answer within the band and award the appropriate mark out of 30.

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

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

(iii) When the complete script has been marked:

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

4 Rubric Infringement

Candidates may infringe the rubric in one way:

- **Only answering one question.**

If a candidate's script fits the above description no more than half the total available marks for the Unit may be awarded.

5 Question-specific mark schemes

The following guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; Examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.

Band descriptions: Written Communication

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

Band 1

Candidates must show evidence of:

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

Band 3

Candidates must show evidence of:

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

Band 5

Candidates must show evidence of:

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

SECTION A

Question 1 (30 marks)	<p>Look again at Passage A, the poem ‘London’ by William Blake, and Passage B, the transcription of an interview with a woman who lived in London after the end of the Second World War.</p> <p>Using any of the approaches to literary and linguistic study that you are familiar with, write about how ideas and feelings are constructed and presented in each of these two texts.</p> <p>In the course of your answer you should refer to at least one example of monologue from your wider reading for purposes of comparison or contrast. This can include any text studied for another unit on the course, and can be taken from any type of text: prose, non-fiction, drama, or natural spoken language.</p>
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Notes on the task

Through close analysis candidates should show knowledge and understanding of how the combined study of literary and linguistic approaches can offer insights into both texts and another of their choice (AO1). They should be able to draw comparisons between literary and non-literary features in different types of text including fictional and autobiographical forms (AO2ii). Evaluate the effects of construction and delivery of such texts showing how they shape interpretations, such as the constructed use of the lyrics compared to the personal tone of the autobiography (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 tone of the first text compared to the more impromptu and humorous approach of the second (AO4).

Band	Marks	DESCRIPTOR
1	<i>Very good</i>	
	30	<ul style="list-style-type: none"> • A discriminating and sophisticated understanding of and insights into the linguistic and literary features of each text (such as the use of diction and form) 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 of these monologues in terms of theme and style) showing how these inform our interpretations (AO3ii); • An informed understanding of the ways in which the contexts and linguistic and literary features of different monologue forms shape meaning and interpretation (AO4).
	29	
	28	
	27	
	26	
	25	
	24	

2		Proficient
	23	<ul style="list-style-type: none"> Fully meet the criteria for Band 3.
	22	<ul style="list-style-type: none"> Begin to show evidence of achievement against the criteria for Band 1.
	21	
3		Competent
	20	<ul style="list-style-type: none"> A clear understanding of and insights into the linguistic and literary features of the texts (such as aspects of diction and form) supported by the use of appropriate terminology and generally accurate expression (AO1);
	19	<ul style="list-style-type: none"> An informed appreciation and understanding of comparative linguistic features (such as lexis and syntax) and literary features (such as the uses of imagery, form and register) between the given texts and other selected and relevant monologue forms (AO2ii);
	18	<ul style="list-style-type: none"> A clear analysis of the different linguistic and literary approaches to spoken and written language (such as the different styles of delivery in the extracts shown, aspects of lexis and register, and the constructed, shaped features – as well as the 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		Generally sound
	17	<ul style="list-style-type: none"> Fully meet the criteria for Band 5i.
	16	<ul style="list-style-type: none"> Begin to show evidence of achievement against the criteria for Band 3.
	15	
5i		Basic
	14	<ul style="list-style-type: none"> 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);
	13	<ul style="list-style-type: none"> Some appreciation and understanding of comparative linguistic features (such as lexis and syntax) and literary features (such as the uses of vocabulary and form) between the given texts and other selected and relevant monologue forms (AO2ii);
	12	<ul style="list-style-type: none"> 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	<i>Limited</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 (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>

SECTION B

Question 2 (30 marks)	<p>Look again at Passage C, the extract from <i>London: A Biography</i> by Peter Ackroyd.</p> <p>A national newspaper is running a series of features on London. It has published this extract from Peter Ackroyd's book. It approaches you to contribute a piece which offers a contrasting view of the city.</p> <p>(a) Basing your answer on the material in the extract, write the opening section of your piece (between 120-150 words).</p> <p>(b) Write a commentary which compares the literary and linguistic features of your piece with those of the original text.</p>
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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 language of the original in their commentary (AO1). They should show an appreciation of how the lexis and style of the biography differs from those of the feature (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
1		<i>Very good</i>
	30	<ul style="list-style-type: none"> Consistently accurate, 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 tone of the original compared to that of the feature) which can lead to different meanings (AO4); A sophisticated consideration of the ways in which different features convey different values and attitudes in different forms of writing (for example, how different senses of audience and purpose can shape choices and expression) (AO5); A high level of accuracy in the writing and commentary supported by the use of highly appropriate terminology (drawing on linguistic and literary terms) to explain and comment on features and choices (AO6).
	29	
	28	
	27	
	26	
	25	
	24	

2	Proficient	
	23	<ul style="list-style-type: none"> • Fully meet the criteria for Band 3.
	22	<ul style="list-style-type: none"> • Begin to show evidence of achievement against the criteria for Band 1.
	21	

3	Competent	
	20	<ul style="list-style-type: none"> • Clear, accurate written expression which, in the 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 in both texts) (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 different forms of writing (for example how different senses of audience include or exclude certain patterns of speech 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).
	19	
	18	

4	Generally sound	
	17	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5i.
	16	<ul style="list-style-type: none"> • Begin to show evidence of achievement against the criteria for Band 3.
	15	

5i	Basic	
	14	<ul style="list-style-type: none"> • On balance, reasonably effective written expression (though with occasional lapses) which, in the 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 in 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).
	13	
	12	

5ii	Limited	
	11	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>
	10	
	9	

U	Answers which do not reach the standard defined for Band 5 because they:	
	8, 7, 6	<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>
	5, 4, 3,	
	2, 1	

**Advanced GCE English language & Literature 3829 / 7829
June 2006 Assessment Series**

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
2714	Raw	60	47	41	36	31	26	0
	UMS	90	72	63	54	45	36	0
2715	Raw	60	41	36	31	26	22	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	45	40	35	31	27	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	42	37	33	29	25	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
3829	300	240	210	180	150	120	0
7829	600	480	420	360	300	240	0

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

	A	B	C	D	E	U	Total Number of Candidates
3829	15.11	38.11	63.86	82.49	94.94	100	1254
7829	13.95	42.34	73.24	93.72	99.62	100	1004

For a description of how UMS marks are calculated see;
www.ocr.org.uk/OCR/WebSite/docroot/understand/ums.jsp

Statistics are correct at the time of publication

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