

# English Language & Literature

Advanced GCE A2 7829

Advanced Subsidiary GCE AS 3829

## Mark Schemes for the Units

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**June 2007**

**3829/7829/MS/R/07**

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

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Any enquiries about publications should be addressed to:

OCR Publications  
PO Box 5050  
Annesley  
NOTTINGHAM  
NG15 0DL

Telephone: 0870 870 6622  
Facsimile: 0870 870 6621  
E-mail: [publications@ocr.org.uk](mailto:publications@ocr.org.uk)

## CONTENTS

**Advanced GCE English Language and Literature - 7829**

**Advanced Subsidiary GCE English Language and Literature - 3829**

### MARK SCHEMES FOR THE UNITS

<b>Unit</b>	<b>Content</b>	<b>Page</b>
2714	Linking Language and Literature	1
2715	Language in Literature: Poetry and Prose	7
2717	Language in Literature: Drama	29
2719	Experience into Words	61
*	Grade Thresholds	70



**Mark Scheme 2714  
June 2007**

## 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.

### 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**

<b>AO1</b>	communicate clearly the knowledge, understanding and insights gained from the combination of literary and linguistic study, using appropriate terminology and accurate written expression
<b>AO2i</b>	in responding to literary and non-literary texts, distinguish, describe and interpret variation in meaning and form
<b>AO3i</b>	respond to and analyse texts, using literary and linguistic concepts and approaches
<b>AO5</b>	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 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:

<b><u>THRESHOLD</u></b>	<b>Right on the borderline of this band and the one below.</b>
<b><u>LOW</u></b>	<b>Just enough achievement on balance for this band.</b>
<b><u>SECURE</u></b>	<b>Clear strengths with slight limitations.</b>
<b><u>HIGH</u></b>	<b>Very fully meets the criteria for this band.</b>

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 the following way:

- **Not answering Question 1**

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

#### 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.

<b>Qn No</b>  1	<p><b>Passage A</b> is an extract from a short story 'Martha, Martha' by Zadie Smith. In it Martha Penk, on a visit to America from London, visits the office of Pam Roberts, trying to find a place to rent after her arrival.</p> <p><b>Passage B</b> is a transcription from a television programme in which two women, Dorinda [D] and Bonnie [B], from different backgrounds and social classes, discuss their feelings after they have swapped roles and homes for a week.</p> <p><b>Compare Passage A and Passage B paying particular attention to</b></p> <ul style="list-style-type: none"> <li>• how vocabulary and expression help to convey attitudes</li> <li>• the differences between fictional and natural speech in these extracts.</li> </ul>
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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 and the use of the narrative voice) [AO5].

Band	Marks	DESCRIPTOR
<i>Very good</i>		
1	48-60	<ul style="list-style-type: none"> <li>• 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];</li> <li>• An informed awareness of the differences between the texts (for example, the differences between spontaneous speech and mediated and constructed dialogue) [AO2i];</li> <li>• An informed response to and analysis of 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];</li> <li>• A high appreciation of how differences in vocabulary and expression in the texts (for example, pauses, deliberation, narrative voice, accent, dialect) convey attitudes and values [AO5].</li> </ul>
<i>Proficient</i>		
2	42-47	<ul style="list-style-type: none"> <li>• <i>Fully meet the criteria for Band 3;</i></li> <li>• <i>Begin to show evidence of achievement against the criteria for Band 1.</i></li> </ul>

<b>Competent</b>		
<b>3</b>	36-41	<ul style="list-style-type: none"> <li>• A clear understanding of and insights into the linguistic and literary features of each text (with some awareness of comparative matters of vocabulary and style) using terminology appropriately and clearly written expression [AO1];</li> <li>• A measured awareness of the differences between the texts (for example, an awareness of some of the devices used to construct fictional dialogue) [AO2i];</li> <li>• 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];</li> <li>• 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].</li> </ul>

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

<b>Basic</b>		
<b>5i</b>	24-29	<ul style="list-style-type: none"> <li>• 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];</li> <li>• Some awareness of the differences between the texts (for example, an awareness of some of the devices used to construct fictional dialogue) [AO2i];</li> <li>• 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 for particular purposes) [AO3i];</li> <li>• Limited appreciation of how differences in vocabulary and expression convey attitudes and values [AO5].</li> </ul>

<b>Limited</b>		
<b>5ii</b>	18-23	<ul style="list-style-type: none"> <li>• Show occasional evidence of achievement against the criteria for Band 5i.</li> </ul>

<b>Answers which do not reach the standard defined for Band 5 because they:</b>		
<b>U</b>	0-17	<ul style="list-style-type: none"> <li>• <i>Do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs); AND/OR</i></li> <li>• <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i></li> <li>• <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i></li> </ul>



**Mark Scheme 2715  
June 2007**

## 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, ie a text written before 1900.

**2 Assessment Objectives**

<b>AO1</b>	communicate clearly the knowledge, understanding and insights gained from the combination of literary and linguistic study, using appropriate terminology and accurate written expression
<b>AO3i</b>	respond to and analyse texts, using literary and linguistic concepts and approaches
<b>AO4</b>	show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts
<b>AO5</b>	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 Band Descriptors and the question-specific Notes on Task 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 (ie no answer in one of the sections)**

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



Band	Marks	DESCRIPTOR
<b>Very good</b>		
<b>1</b>	30	<ul style="list-style-type: none"> <li>• Lucid expression, with confident use of English in a relevant and well-organised answer (AO1);</li> <li>• Articulate response to and analysis of linguistic and literary devices used (AO3i);</li> <li>• Well-informed reference to at least one other relevant passage from the rest of the text (AO4);</li> <li>• Good awareness of ways in which attitudes and values are conveyed (AO5).</li> </ul>
	29	
	28	
	27	
	26	
	25	
	24	
<b>Proficient</b>		
<b>2</b>	23	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 3;</li> <li>• Begin to show evidence of achievement against the criteria for Band 1.</li> </ul>
	22	
	21	
<b>Competent</b>		
<b>3</b>	20	<ul style="list-style-type: none"> <li>• Clear expression in a coherent answer (AO1);</li> <li>• Competent understanding of some of the linguistic and literary devices which the author uses here (AO3i);</li> <li>• Competent reference to at least one other passage from the text (AO4);</li> <li>• Competent awareness of ways in which attitudes and values are conveyed (AO5).</li> </ul>
	19	
	18	
<b>Generally sound</b>		
<b>4</b>	17	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5i;</li> <li>• Begin to show evidence of achievement against the criteria for Band 3.</li> </ul>
	16	
	15	
<b>Basic</b>		
<b>5i</b>	14	<ul style="list-style-type: none"> <li>• Basic but adequately expressed understanding of the text (AO1);</li> <li>• Some reference to linguistic and literary techniques used (AO3i);</li> <li>• Some awareness of the author's methods in other parts of the text, although this may be partial or implicit and may tend to rely on character and narrative (AO4);</li> <li>• Some limited sense of how attitudes and values are conveyed (AO5).</li> </ul>
	13	
	12	
<b>Limited</b>		
<b>5ii</b>	11	<ul style="list-style-type: none"> <li>• Show occasional evidence of achievement against the criteria for Band 5i.</li> </ul>
	10	
	9	
<b>Answers which do not reach the standard defined for Band 5 because they:</b>		
<b>U</b>	8, 7, 6	<ul style="list-style-type: none"> <li>• Do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs); AND/OR</li> <li>• Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</li> <li>• Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</li> </ul>
	5, 4, 3,	
	2, 1	

## SECTION A: Poetry

Qn No	Max. Marks	GEOFFREY CHAUCER: <i>The Nun's Priest's Tale</i> *
1	30	<p>In the following passage, Chauntecleer is coming to the end of his argument about the significance of dreams.</p> <p>Examine some of the features of language typical of a character trying to argue persuasively here and elsewhere in the <i>Tale</i>.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at ways in which the argument is developed in the passage</li> <li>• discuss ways in which Chauntecleer addresses Pertelote here</li> <li>• refer to at least one other appropriate passage from the <i>Tale</i>.</li> </ul>

**NOTES ON THE TASK:**

It is a basic requirement that candidates **apply some knowledge of literary and linguistic study in a clear and organised way (AO1)**.

Less developed answers will:

- attempt to address the overall question-focus and to cover some of the demands of the bullet-prompts;
- use a limited amount of technical terminology.

Better answers are likely to:

- show a greater appreciation of the implications of question and prompts;
- be expressed more fluently and worded in such a way as to convey a subtler understanding of textual meaning and authorial technique.

Candidates should offer **a detailed analysis (AO3i) of language typical of persuasion and argument** in the passage.

Basic answers are likely to concentrate on more obvious/simple features, and may:

- comment on direct address of the listener (“Dame Pertelote, I seye you trewely ... I pray yow ...”) and on pronoun use;
- notice how sentences are structured as imperatives (“... looketh wel ... Reed eek ... looke of ...”) and comment on the use of rhetorical question.

Better answers might pick up on less obvious linguistic features, discussing for example:

- methods used to avoid the monotony of merely listing examples (eg the inventively loose grammatical structure of “Looke of Egipte the king, Daun Pharao,/His bakere and his butiller also”);
- the use of discourse markers to give shape to the argument (“... And forthermoore ... as for conclusion ...”).

They are likely to show a more detailed and subtle awareness of the effects of literary features such as the biblical and classified examples cited by Chauntecleer. Less developed answers will tend to explain the substance of these references rather than exploring their contribution to the force of the argument.

The final bullet prompt reminds candidates of the need to **relate discussion of this passage to the *Tale* as a whole (AO4)**.

Less developed answers may:

- show some awareness of techniques of rhetoric, and may even use terms such as *circumlocutio*, *occupatio* and *exclamatio*;
- make comparative reference to Pertelote’s attempt to convince Chauntecleer of the efficacy of laxatives, or to the Fox’s attempt at persuasion.

*Continued over page...*

Better answers will pick out for more detailed discussion specific examples of the language used in the comparative passage(s) – for example, Pertelote’s impugning of Chauntecleer’s masculinity (“Have ye no mannes herte, and han a berd?”).

Candidates are expected to **consider ways in which attitudes and values are conveyed (AO5)**. Less developed answers may show some (limited) awareness of how seriously Chauntecleer is treating his dream. Better answers are likely to locate meaning more precisely in textual details, such as the repetition of the word “avisoun” rather than “sweven” or “dream”.

Qn No	Max. Marks	<b>GEOFFREY CHAUCER: <i>The Miller's Tale</i>*</b>
2	30	<p>Examine some of the ways in which Chaucer presents deception 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"> <li>• look closely at how details of how diction and sentence structure shape Nicholas's argument in the passage</li> <li>• discuss ways in which Nicholas manipulates John's thoughts and feelings here</li> <li>• refer to at least one other appropriate passage from the <i>Tale</i>.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>It is a basic requirement that candidates <b>apply some knowledge of literary and linguistic study in a clear and organised way (AO1)</b>.</p> <p>Less developed answers will:</p> <ul style="list-style-type: none"> <li>• attempt to address the overall question-focus and to cover some of the demands of the bullet-prompts;</li> <li>• use a limited amount of technical terminology.</li> </ul> <p>Better answers are likely to:</p> <ul style="list-style-type: none"> <li>• show a greater appreciation of the implications of question and prompts;</li> <li>• be expressed more fluently and worded in such a way as to convey a subtler understanding of textual meaning and authorial technique.</li> </ul> <p>Candidates should offer a <b>detailed analysis (AO3i) of Chaucer's methods and Nicholas's techniques used in the passage</b>.</p> <p>Basic answers are likely to concentrate on more obvious/simple features, and may comment on:</p> <ul style="list-style-type: none"> <li>• the repetition of an interrogative couched in the negative in direct address to the listener ("Hastow nat herd ... Hastou nat herd also ... ?");</li> <li>• how this question-in-the-negative is clearly anticipating/provoking a reply in the affirmative followed by eager acquiescence.</li> </ul> <p>Better answers might pick up on less obvious features, commenting for example on:</p> <ul style="list-style-type: none"> <li>• the apparent 'consultation' in line 11 ("woostou what is best to doone?") where Nicholas answers his own question with a series of instructions;</li> <li>• the confident, almost proverbial, force of the declaratives in lines 12-13;</li> <li>• the sustained parallel with "Noe" and, more importantly, his wife.</li> </ul> <p>The best answers are likely to show a detailed and subtle awareness of how skilfully Nicholas preys on John's virtues – his love for his wife, his religious faith.</p> <p>The final bullet prompt reminds candidates of the need to <b>relate discussion of this passage to the <i>Tale</i> as a whole (AO4)</b>.</p> <p>Less developed answers are likely to:</p> <ul style="list-style-type: none"> <li>• show some awareness of Chaucer's methods and Nicholas's techniques;</li> <li>• make comparative reference to the earlier stages of Nicholas's deceptions, where John's better nature is skilfully used against him.</li> </ul> <p>Better answers will pick out for more detailed discussion specific instances of the language used in the comparative passage(s), for example the combination of rhetorical question with instructions and confident, precise assertion of the coming flood ("I wol nat lye ... a Monday next, at quarter nyght, shall falle a reyn ... " – lines 405-410.) The best answers will be aware of Chaucer behind the Miller behind Nicholas.</p> <p>Candidates are expected to <b>consider ways in which attitudes and values are conveyed (AO5)</b>. Less developed answers may show some (limited) awareness of the underlying values (religious and otherwise) which allow John to be so duped. Better answers are likely to locate meaning more precisely in textual details, such as the comparative worth of wives and "wetheres" in line 10, the expendability of servants (lines 22-23) and the inscrutability of divine will.</p>		

Qn No	Max. Marks	ROBERT FROST: <i>Selected Poems</i>
3	30	<p>Examine ways in which Frost uses language to explore the significance of an everyday experience in <i>'The Tuft of Flowers'</i> and elsewhere in his poetry.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of sentence structure and poetic form here</li> <li>• discuss ways in which Frost combines narration with reflection in this poem</li> <li>• refer to at least one other appropriate poem.</li> </ul>

**NOTES ON THE TASK:**

It is a basic requirement that candidates **apply some knowledge of literary and linguistic study in a clear and organised way (AO1)**.

Less developed answers will:

- attempt to address the overall question-focus and to cover some of the demands of the bullet-prompts;
- use a limited amount of technical terminology.

Better answers are likely to:

- show a greater appreciation of the implications of question and prompts;
- be expressed more fluently and worded in such a way as to convey a subtler understanding of textual meaning and authorial technique.

Candidates should offer a **detailed analysis (AO3i) of the way language and form work and interact in the extract**.

Basic answers are likely to:

- notice more obvious features, for example the simple past tense verbs which act almost as discourse markers to signal shifts between narration, description and reflection: "I went ... I looked ... I thought ..."
- notice, but struggle to evaluate or analyse, the 'odd' syntax and word order: "... swift there passed me by ... But glad with him I worked as with his aid,/And weary, sought at noon with him the shade ...".

Better answers might pick up on less obvious features of the language and form, such as how mostly self-contained couplets from lines 1-18 give way to a more fluid structure where the train of thought moves on more swiftly and, at times, urgently.

The final bullet prompt reminds candidates of the need to **relate discussion of this extract to Frost's poetry as a whole (AO4)**.

Less developed answers are likely to:

- show some awareness of Frost's propensity to move between narrative, descriptive and reflective modes;
- make comparative reference to *"The Wood-Pile"*, *"Two Look at Two"*, *"The Most of It"* - or indeed any of Frost's work.

Better answers will pick out for more detailed discussion specific examples of the language used in the comparative passage(s), and may comment on:

- the contrast between the colloquial and matter-of-fact tone of "I was just far from home" to end a line in *"The Wood-Pile"* and the much more 'poetic' "leaping tongue of bloom" here;
- how (interestingly) Frost's attention in both poems is directed by a creature – a "bewildered butterfly", a "small bird" – which moves him from the narrative/descriptive to the reflective mode.

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The best answers will explore how language and poetic form interact to shape the expression of thought. (Some may have been taught to regard Frost as a 'Romantic' poet, and may detect echoes of Wordsworth or Keats here or, for example, in "Waiting".)

Candidates are expected to **consider ways in which attitudes and values are conveyed (AO5)**. Less developed answers may show some (limited) awareness of Frost's change of mind and heart between line 10 and line 40. Better answers are likely to locate meaning in textual details, such as the rather pessimistic preposition "**within**" (line 9) contrasted with the more optimistic, outward-looking direction of "**from** the heart" (line 39).

Qn No	Max. Marks	WENDY COPE: <i>Making Cocoa for Kingsley Amis</i>
4	30	<p>Examine some of the effects Cope achieves by borrowing or imitating particular forms of language in '<i>Reading Scheme</i>' and elsewhere in her poetry.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at choices of diction and sentence structure, and their effects in this poem</li> <li>• discuss ways in which Cope creates humour here</li> <li>• refer to at least one other appropriate poem by Cope.</li> </ul>

**NOTES ON THE TASK:**

It is a basic requirement that candidates **apply some knowledge of literary and linguistic study in a clear and organised way (AO1)**.

Less developed answers will:

- attempt to address the overall question-focus and to cover some of the demands of the bullet-prompts;
- use a limited amount of technical terminology.

Better answers are likely to:

- show a greater appreciation of the implications of question and prompts;
- be expressed more fluently and worded in such a way as to convey a subtler understanding of textual meaning and authorial technique.

Candidates should offer a **detailed analysis (AO3i) of how Cope makes use of the 'reading scheme' form and extremely simple language in the extract**. Detailed knowledge of the kind of reading scheme pastiched here is **not** a pre-requisite, though it may be a way into discussion of the text's humour. Some sense, however, that the form and language of the poem are parodic will clearly help.

Basic answers are likely to:

- notice more obvious features, for example the simple declaratives, interrogatives and imperatives;
- comment on the very limited range of vocabulary (mono-syllabic adjectives like "small ... glum ... tall ...");
- appreciate the humour of how Cope turns an innocent scenario into something more 'adult'.

Better answers might pick up on less obvious features and effects of the language, such as:

- the understatement in "glum" and "very cross";
- the wit of making an interrogative of the observation in line 16;
- the humorous juxtaposition in lines 4-5.

The final bullet prompt reminds candidates of the need to **relate discussion of "Reading Scheme" and the appropriation (for comic or other purposes) of particular forms to Cope's poetry as a whole (AO4)**.

Less developed answers are likely to:

- show some awareness that imitation of forms and the use of (exaggeratedly or incongruously) simple language is a feature of Cope's work;
- make some specific comparative reference, for example, to "*Lonely Hearts*" with its imitation/parody of the newspaper advertisement form, or to the diction and syntax of traditional folk-wisdom parodied in "*Proverbial Ballade*".

Better answers will pick out for more detailed discussion specific examples of the language used in the comparative passage(s), such as the elliptical "who ... will ..." constructions in "*Proverbial Ballade*". The best answers will explore the range of sources plundered by Cope, and some of their effects.

*Continued over page...*

Candidates are expected to consider **ways in which attitudes and values are conveyed (AO5)**. Less developed answers may show some (limited) awareness of how Cope is mocking/parodying the cosy (middle-class?) situation of the nuclear family. Better answers are likely to locate meaning in textual details, such as the stereotypically masculine/feminine toys in line 2 and the equally gendered attributes in lines 4 and 14.



Qn No	Max. Marks	EMILY BRONTË: <i>Wuthering Heights</i> *
5	30	<p>Examine some of the methods by which Brontë presents Nelly's viewpoint in the following passage and elsewhere in the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at diction and register in this passage</li> <li>• discuss ways in which Nelly's thoughts and feelings are suggested here</li> <li>• refer to at least one other appropriate passage.</li> </ul>

**NOTES ON THE TASK:**

It is a basic requirement that candidates **apply some knowledge of literary and linguistic study in a clear and organised way (AO1)**.

Less developed answers will:

- attempt to address the overall question-focus and to cover some of the demands of the bullet-prompts;
- use a limited amount of technical terminology.

Better answers are likely to:

- show a greater appreciation of the implications of question and prompts;
- be expressed more fluently and worded in such a way as to convey a subtler understanding of textual meaning and authorial technique.

Candidates should offer **a detailed analysis (AO3i) of Brontë's methods in the passage**.

Basic answers are likely to concentrate on more obvious/simple features, such as:

- the initial reference to Edgar as "my master";
- the contrast between Nelly's characterisation of Catherine's liveliness in the second paragraph with her own "sober footsteps";
- how Nelly's views emerge through indulgent irony ("indulged most sanguine anticipations of the innumerable excellencies of her 'real' cousin") and a tendency to judge ("A pale, delicate, effeminate boy ... a sickly peevishness in his respect that Edgar Linton never had").

Better answers might pick up on less obvious features of language and style, such as:

- the diminutives used of Catherine ("her own small affairs ... poor thing ...");
- the way Nelly quotes Catherine's words apparently *verbatim* but only summarises her own contribution ("I refused staunchly").

The best answers may reveal a subtle awareness of how linguistic details such as that final adverb tell us much of Nelly and her viewpoint.

The final bullet prompt reminds candidates of the need to **relate discussion of this passage to the novel as a whole (AO4)**.

Less developed answers are likely to:

- show some understanding of Nelly's position within the narrative frame;
- make some general comments about Nelly's reliability, the limits to her awareness and her desire to appear to advantage.

Better answers are likely to:

- pick out for more detailed discussion specific examples of the language used in the comparative passage(s) - for example, the "agreeable disappointment" Nelly felt when "I got Miss Catherine and myself to Thrushcross Grange ... she behaved infinitely better than I dared to expect";
- be able to explore how Bronte presents the relationship between Nelly's view of a particular situation or character and her perception of her role at the time – for example, her 'mothering' of Heathcliff when he announces "I'm going to be good."

*Continued over page...*

Candidates are expected to **consider ways in which attitudes and values are conveyed (AO5)**.

Less developed answers:

- may show some (limited) awareness of how Nelly sees herself as friend/confidant, a source of comparative wisdom and calm;
- may be side-tracked into unproductive discussion of 'what servants were like in those days'.

Better answers are likely to locate meaning more subtly in textual details, such as the un-servantly attitude which allows Nelly to describe "the swells and hollows of mossy turf, under shadow of the trees" where she and Catherine "strolled leisurely".

Qn No	Max. Marks	MARY SHELLEY: <i>Frankenstein</i> *
6	30	<p>Examine ways in which Shelley's use of language suggests Victor's thoughts and feelings in the following passage and elsewhere in the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at diction and sentence structure in the passage</li> <li>• discuss how Victor's train of thought is developed here</li> <li>• refer to at least one other appropriate passage.</li> </ul>

**NOTES ON THE TASK:**

It is a basic requirement that candidates **apply some knowledge of literary and linguistic study in a clear and organised way (AO1)**.

Less developed answers will:

- attempt to address the overall question-focus and to cover some of the demands of the bullet-prompts;
- use a limited amount of technical terminology.

Better answers are likely to:

- show a greater appreciation of the implications of question and prompts;
- be expressed more fluently and worded in such a way as to convey a subtler understanding of textual meaning and authorial technique.

Candidates should offer **a detailed analysis (AO3i) of Shelley's methods in the passage**.

Basic answers are likely to:

- comment on how "a train of reflection" (line 4) occasioned by a description (lines 1 to 3) of a place or a time of day is characteristic of Victor;
- notice the tendency to extreme language: "unparalleled barbarity ... bitterest remorse ... ten thousand times more malignant ...";
- identify Victor's tendency (lines 15 to 23) to ask himself questions;
- identify and begin to explore more obvious features of language, such as the basic contrast between past tense and the modal "might" to express (feared) possibility.

Better answers might pick up on less obvious linguistic features, for example:

- the effects of the variety of past tenses – the simple past ("I shuddered"), the past progressive ("I was engaged"), the past perfect ("he had sworn") – with or without the 'correct' terminology;
- the suggestion that apparently completed past actions ("created" in Victor's case, "sworn" in the creature's case) are a source of fearful conjecture for the future;
- the sense of how multiplying possibilities in his train of thought lead Victor to his apocalyptic conclusion concerning the "existence of the whole human race."

The final bullet prompt reminds candidates of the need to **relate discussion of this passage to the novel as a whole (AO4)**.

Less developed answers may:

- show some awareness of the constant oscillation between hope/ambition and disappointment/despair;
- make comparative reference to almost any passage: Frankenstein is effectively summarising here his trajectory throughout the text.

Better answers are likely to:

- pick out for more detailed discussion specific examples of the language used in the comparative passage(s) – for example, the "beauty of the dream" which gave way to "breathless horror and disgust" at the creature's first animation;
- be able to trace the line of imagery connected with aspiration and the relationship between the Creator and the Created.

*Continued over page...*

Candidates are expected to **consider ways in which attitudes and values are conveyed (AO5)**.

Less developed answers may show some (limited) awareness of the pervading emphasis on evil and threat (“malignancy ... barbarity ... a race of devils”) and on Frankenstein’s responsibility for this “curse”. Better answers are likely to locate meaning more subtly in textual details, such as the way the rhetorical questions intensify the fear and invite the reader/listener to share Victor’s forebodings while (perhaps) sympathising with his difficulties.

Qn No	Max. Marks	RODDY DOYLE: <i>Paddy Clarke Ha Ha Ha</i>
7	30	<p>Examine some of the features of language and style which Doyle uses to suggest strong emotion in the following passage and elsewhere in the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of sentence structure and the development of the passage as a whole</li> <li>• discuss how feelings are suggested here</li> <li>• refer to at least one other appropriate passage.</li> </ul>

**NOTES ON THE TASK:**

It is a basic requirement that candidates **apply some knowledge of literary and linguistic study in a clear and organised way (AO1)**.

Less developed answers will:

- attempt to address the overall question-focus and to cover some of the demands of the bullet-prompts;
- use a limited amount of technical terminology.

Better answers are likely to:

- show a greater appreciation of the implications of question and prompts;
- be expressed more fluently and worded in such a way as to convey a subtler understanding of textual meaning and authorial technique.

Candidates should offer **a detailed analysis (AO3i) of Doyle's methods in the passage**.

Basic answers are likely to:

- concentrate on more obvious/simple features, such as the use of short sentences - eg at the beginning and end of the passage – for immediate impact;
- show some awareness that the non-chronological sequence adds to the emotional charge.

Better answers might pick up on how less obvious linguistic features communicate the (understated) feelings, for example:

- the ellipsis of "Something; I just knew: he wasn't coming back";
- the very simple connectives in "He'd hit her again and I saw him, and he saw me" to suggest connections which are never explored.

Only a reader with a heart of stone could fail to be moved by the pathos of Paddy accidentally witnessing the domestic violence because he was trying to tell his father the score on The Big Match, then watching it alone until "the final whistle got blown but no one came in to look"!!

The final bullet prompt reminds candidates of the need **to relate discussion of this passage to the novel as a whole (AO4)**. NB answers which simply rehearse tired assertions about Paddy-maturing-as-the-book-goes-on-and-understanding-more are unlikely to earn many marks.

Less developed answers may:

- show some awareness of the ways in which Doyle's use of a first-person 'naïve' narrator allows the reader to experience emotions and tensions which Paddy may not be fully aware of;
- make comparison with any other passage which involves Paddy witnessing/hearing conflict between his parents.

*Continued over page...*

Better answers are likely to:

- pick out for more detailed discussion specific aspects of language/style used in the comparative passage(s) – for example the relentless “I”/ “him” division in the passage where Paddy desperately wants to help his brother (“I wanted to kill him ... All I wanted to do was help him ... I wondered did Francis – Sinbad – know I’d been crying?”) but can only express himself in thumps and tears;
- explore how emotion might be all the more powerful for being unspoken/understated.

Candidates are expected to **consider ways in which attitudes and values are conveyed (AO5)**. Less developed answers may show some limited awareness of how Paddy’s sense of what’s right/normal persists despite the deterioration in his parents’ marriage. Better answers are likely to locate meaning more precisely in textual details, such as Paddy’s awareness that “I was supposed to cry” and that “it was daylight out still, too early for fighting ... It was Sunday”.

Qn No	Max. Marks	IAN McEWAN: <i>The Child in Time</i>
8	30	<p>Examine the language McEwan uses in the following passage and elsewhere in the novel to remind the reader that Stephen is the 'father of an invisible child'.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at diction and imagery in this passage</li> <li>• discuss ways in which McEwan presents Stephen's thought-processes here</li> <li>• refer to at least one other appropriate passage.</li> </ul>

**NOTES ON THE TASK:**

It is a basic requirement that candidates **apply some knowledge of literary and linguistic study in a clear and organised way (AO1)**.

Less developed answers will:

- attempt to address the overall question-focus and to cover some of the demands of the bullet-prompts;
- use a limited amount of technical terminology.

Better answers are likely to:

- show a greater appreciation of the implications of question and prompts;
- be expressed more fluently and worded in such a way as to convey a subtler understanding of textual meaning and authorial technique.

Candidates should offer **a detailed analysis (AO3i) of McEwan's methods in the passage**.

Basic answers are likely to:

- concentrate on more obvious features, such as the elaborated explanation of what Stephen felt now ("a longing, a dry hunger") in relation to what he had felt at first ("an obsessive hunt");
- notice but not explore fully the contrast between "substance" and "phantom"/"fantasy";
- show some awareness of the sustained image of the "biological clock ... like a heart".

Better answers might pick up on more complex linguistic features, for example:

- the way McEwan makes explicit the contrast (and therefore the subsequent shift) between the "unceasing conditional ... she **would** be drawing ... she **would** be losing a milktooth ..." and the imagined actual of "her tooth **is** under the pillow ...";
- the prevalence of particular lexical/semantic fields – primarily of persistence ("habit ... disposition ... obsessive ... unstoppable ... continued ... inevitable ...") over time.

The final bullet prompt reminds candidates of the need to **relate discussion of this passage to the novel as a whole (AO4)**.

Less developed answers may:

- show some awareness of the pervasiveness and nature of Stephen's thinking about Kate, punctuating as it does the descriptions of the Committee's working;
- make comparative reference to almost any passage: a basic answer might tend to concentrate on episodes where the narrative relates to Kate, such as Stephen's imagined sighting of her in the school playground or his purchase of birthday presents for her.

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Better answers are likely to:

- pick out for more detailed discussion specific examples of the language used in the comparative passage(s) – for example, the practical considerations which occur to Stephen when he enters the school and “strode purposefully ... if his daughter were here it would be easy enough to find her. He felt no excitement now, only peaceful resolve ... she ought to have been wearing a brace, he would make an appointment with the dentist;
- reveal a subtle awareness of how the images (and physics) of time work in conjunction with thoughts of Kate throughout the novel.

Candidates are expected to **consider ways in which attitudes and values are conveyed (AO5)**.

Less developed answers may show some (limited) awareness of Stephen’s feelings of longing and desolation, perhaps including the sense (developed from the more customary connotations of “biological clock”) that these feelings are by no means confined to mothers.

Better answers are likely to locate complex (perhaps ambiguous) meaning more precisely in the text, such as the imagined details of Kate’s developmental stages: “extended and complicated her simple vocabulary ... she would be familiar, taken for granted ... she is looking for her daddy”.



**Mark Scheme 2717  
June 2007**

## 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.

Choose ONE question from Section A. Answer the question.

Choose ONE question from Section B. Answer the question.

**2 Assessment Objectives**

<b>AO1</b>	communicate clearly the knowledge, understanding and insights gained from the combined study of literary and linguistic study, using appropriate terminology and accurate written expression
<b>AO2ii</b>	respond with knowledge and understanding to texts of different types and from different periods, exploring and commenting on relationships and comparisons between them
<b>AO3ii</b>	use and evaluate different literary and linguistic approaches to the study of written and spoken language, showing how these approaches inform their readings
<b>AO4</b>	show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts

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

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

Total: 15% of Advanced GCE.

(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 (ie no answer in one of the Sections)**

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

- **Answering more than one question in a Section**

If a candidate has written two answers in a 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.

William Shakespeare: *Antony and Cleopatra*

Qn N	Max. marks	
1a	30	With careful reference to the linguistic detail and action of <b>at least two</b> passages, examine how <b>both</b> Antony <b>and</b> Cleopatra are presented as they prepare for death.

**NOTES ON THE TASK:**

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

Band	Marks	DESCRIPTOR
<b>Very good</b>		
1	30	<ul style="list-style-type: none"> <li>• Be fluently written, showing a sophisticated ability to communicate insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1);</li> <li>• Make <b>judicious use</b> of chosen passages in analysing examples of both characters' language and behaviour. There may well be, for example a <b>detailed</b> understanding of their decision-making process, an insightful appreciation of states of mind and feeling expressed and of the dramatic effects achieved (AO2ii);</li> <li>• Use and evaluate different literary and linguistic approaches to the study of Language and Literature with confidence, demonstrating sophisticated insight into the linguistic richness and complexity of both characters' speech (AO3ii);</li> <li>• Show insight into what might constitute possible frameworks for judgement and ritual/symbolic levels of presentation (AO4).</li> </ul>
	29	
	28	
	27	
	26	
	25	
	24	
<b>Proficient</b>		
2	23	<ul style="list-style-type: none"> <li>• <i>Fully meet the criteria for Band 3;</i></li> <li>• <i>Begin to show evidence of achievement against the criteria for Band 1.</i></li> </ul>
	22	
	21	

<b>Competent</b>		
<b>3</b>	20	<ul style="list-style-type: none"> <li>• Demonstrate competence in communicating insights gained from the study of Language and Literature, using terminology accurately in relation to relevant detail (AO1);</li> <li>• Make <b>sensible</b> use of chosen passages in analysing examples of both characters' language and behaviour: there may, for example, be a <b>clear</b> understanding of their decision-making processes, and a <b>clear</b> appreciation of states of mind and feeling expressed, and of the dramatic effects achieved (AO2ii);</li> <li>• Use and evaluate different literary and linguistic approaches to the study of Language and Literature with confidence in exploring some of the complexities of both characters' speech (AO3ii);</li> <li>• Show some understanding of what might constitute possible frameworks for judgement (AO4).</li> </ul>
	19	
	18	

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

<b>Basic</b>		
<b>5i</b>	14	<ul style="list-style-type: none"> <li>• Show some ability, straightforwardly expressed, to communicate insights from the study of Language and Literature, and limited ability to use terminology accurately (AO1);</li> <li>• Make some limited use of selected passages in offering an approach to the question, which demonstrates partial understanding. There will be some limited appreciation of both characters' language and behaviour (AO2ii);</li> <li>• Demonstrate some basic understanding of the usefulness of different literary and linguistic approaches to the text in exploring some of the complexities of language and action. Responses will not <b>necessarily</b> be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii);</li> <li>• Show some limited understanding of what might constitute possible frameworks for judgements (AO4).</li> </ul>
	13	
	12	

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

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

William Shakespeare: *Antony and Cleopatra*

Qn No	Max. marks	
1b	30	Referring carefully to the linguistic detail and action of <b>at least two</b> passages, examine Shakespeare's presentation of bargaining and negotiation in <i>Antony and Cleopatra</i> .

**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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<b>Very good</b>		
1	30	<ul style="list-style-type: none"> <li>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);</li> <li>Make judicious use of chosen passages in analysing significant features of the decision-making processes and discourse strategies used by selected characters (AO2ii);</li> <li>Show <b>insightful appreciation</b> of the linguistic features of selected characters' speech: terms of address; status markers; register; tone; lexical and grammatical choices; rhetorical strategies; topic management and agenda setting; prosodic and paralinguistic features, for example (AO3ii);</li> <li>Show clear appreciation of the importance of dramatic form: symbolic levels of presentation and the structure/development of acts and scenes, for example (AO4).</li> </ul>
	29	
	28	
	27	
	26	
	25	
	24	

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



<b>Competent</b>		
<b>3</b>	20	<ul style="list-style-type: none"> <li>• Demonstrate competence in communicating insights gained from the study of Language and Literature, and use appropriate terminology accurately in relation to relevant detail (AO1);</li> <li>• Make <b>sensible</b> use of chosen passages and valid connections and contrasts between them. There will be a <b>secure</b> understanding of selected characters' discourse strategies (AO2ii);</li> <li>• Demonstrate <b>competence</b> in using and evaluating relevant literary and linguistic approaches to the text, showing some appreciation of the linguistic features of selected characters' speech (AO3ii);</li> <li>• Show secure appreciation of the importance of dramatic form; symbolic levels of presentation and the structure/development of acts and scenes, for example (AO4).</li> </ul>
	19	
	18	
<b>Generally sound</b>		
<b>4</b>	17	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5i;</li> <li>• Begin to show evidence of achievement against the criteria for Band 3.</li> </ul>
	16	
	15	
<b>Basic</b>		
<b>5i</b>	14	<ul style="list-style-type: none"> <li>• Show some ability to use appropriate terminology accurately (AO1);</li> <li>• Make some use of selected passages in offering an approach to the question that demonstrates partial understanding. There will also be some limited appreciation of selected characters' discourse strategies (AO2ii);</li> <li>• Show some basic understanding of the usefulness of different literary and linguistic approaches to the text and a basic appreciation of the linguistic features of selected characters' use of language. Responses will <b>not necessarily</b> be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii);</li> <li>• Show limited awareness of the importance of dramatic form (AO4).</li> </ul>
	13	
	12	
<b>Limited</b>		
<b>5ii</b>	11	<ul style="list-style-type: none"> <li>• Show occasional evidence of achievement against the criteria for Band 5i.</li> </ul>
	10	
	9	
<b>Answers which do not reach the standard defined for band 5 because they:</b>		
<b>U</b>	8, 7, 6,	<ul style="list-style-type: none"> <li>• Do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs); AND/OR</li> <li>• Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</li> <li>• Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</li> </ul>
	5, 4, 3,	
	2, 1	

**William Shakespeare: *As You Like It***

<b>Qn No</b>	<b>Max. marks</b>	Charles reports that those living in the Forest of Arden 'fleet the time carelessly as they did in the golden world.'
2a	30	To what extent does <i>As You Like It</i> suggest or question an ideal way of life? In your answer you should refer closely to the language and action of <b>at least two</b> passages.

**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 ways in which the play suggests/questions an ideal way of life (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).

<b>Band</b>	<b>Marks</b>	<b>DESCRIPTOR</b>	
1	<b>Very good</b>		
	30	<ul style="list-style-type: none"> <li>Be fluently written, showing a sophisticated ability to communicate insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1);</li> <li>Make judicious use of chosen passages in examining the linguistic and dramatic means by which life within and outside Arden is presented, perhaps exploring links with other relevant themes and concerns: politics and social organisation; philosophical issues; romantic love, class and gender issues, for example (AO2ii);</li> <li>Use and evaluate relevant literary and linguistic approaches to texts with confidence, showing sophisticated insight into the formal complexities of presentation: <b>comparisons between Arden and 'the envious court'; the experiences and discourse of particular characters (including observations made by Touchstone and Jacques, for example);</b> bucolic/rustic idioms versus lyrical idealisations; use of pastoral conventions, for example (AO3ii);</li> <li>Demonstrate insightful appreciation of implications of form and genre (Pastoral romance and Festive Comedy) in shaping overall meaning (AO4).</li> </ul>	
	29		
	28		
	27		
	26		
	25		
	24		
	<b>Proficient</b>		
	2		23
	22		
	21		

<b>Competent</b>		
<b>3</b>	<b>20</b>	<ul style="list-style-type: none"> <li>• Demonstrate competence in communicating insights gained from the study of both Language and Literature. Appropriate terminology is used accurately in relation to relevant detail. (AO1)</li> <li>• Make sensible use of chosen passages in examining the linguistic and dramatic means by which life within and outside Arden is presented, perhaps exploring links with other relevant themes and concerns (AO2ii);</li> <li>• Use and evaluate different literary and linguistic approaches to texts competently, showing competent understanding of aspects of presentation (AO3ii);</li> <li>• Demonstrate a secure grasp of some of the implications of form and genre (Pastoral Romance and Festive Comedy) in shaping overall meaning.</li> </ul>
	<b>19</b>	
	<b>18</b>	
<b>Generally sound</b>		
<b>4</b>	<b>17</b>	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5i;</li> <li>• Begin to show evidence of achievement against the criteria for Band 3.</li> </ul>
	<b>16</b>	
	<b>15</b>	
<b>Basic</b>		
<b>5i</b>	<b>14</b>	<ul style="list-style-type: none"> <li>• 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)</li> <li>• Make some limited use of selected passages in examining the linguistic and dramatic aspects of presentation, perhaps exploring links with other themes and concerns (AO2ii)</li> <li>• Demonstrate a basic ability to use and evaluate different literary and linguistic approaches to texts and show some limited appreciation of the presentation of life in Arden (AO3ii)</li> <li>• Show some limited awareness of some of the implications of form and genre in shaping overall meaning (AO4).</li> </ul>
	<b>13</b>	
	<b>12</b>	
<b>Limited</b>		
<b>5ii</b>	<b>11</b>	<ul style="list-style-type: none"> <li>• Show occasional evidence of achievement against the criteria for Band 5i.</li> </ul>
	<b>10</b>	
	<b>9</b>	
<b>Answers which do not reach the standard defined for band 5 because they:</b>		
<b>U</b>	<b>8, 7, 6,</b>	<ul style="list-style-type: none"> <li>• Do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs); AND/OR</li> <li>• Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</li> <li>• Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</li> </ul>
	<b>5, 4, 3,</b>	
	<b>2, 1</b>	

William Shakespeare: *As You Like It*

<b>Qn No</b>	<b>Max. marks</b>	What do you see as the importance of <b>two</b> of the following in <i>As You Like It</i> :
2b	30	Le Beau; Adam; Amiens?
		In your answer you should refer carefully to the linguistic detail and action of <b>at least two</b> passages.

**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 language used by chosen characters within specific dramatic contexts (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

<b>Band</b>	<b>Marks</b>	<b>DESCRIPTOR</b>
		<b>Very good</b>
<b>1</b>	<b>30</b>	<ul style="list-style-type: none"> <li>• Be fluently written, showing a sophisticated ability to communicate insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1);</li> <li>• Make judicious use of selected passages in exploring and analysing the ways in which chosen characters use language, focusing on specific features of presentation and characterisation (AO2ii);</li> <li>• Use and evaluate different literary and linguistic approaches to texts with confidence. Band 1 responses are likely to show sophisticated insight into how chosen characters' attitudes, values and perspectives are expressed in their discourse: utterance types; register; semantic; lexical and grammatical choices; terms of address; tone and prosodic features, for example (AO3ii);</li> <li>• Show good understanding of the implications of genre and form, and possible frameworks for understanding the presentation and significance of chosen characters (AO4).</li> </ul>
	<b>29</b>	
	<b>28</b>	
	<b>27</b>	
	<b>26</b>	
	<b>25</b>	
	<b>24</b>	
		<b>Proficient</b>
<b>2</b>	<b>23</b>	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 3;</li> <li>• Begin to show evidence of achievement against the criteria for Band 1.</li> </ul>
	<b>22</b>	
	<b>21</b>	

<b>Competent</b>		
3	20	<ul style="list-style-type: none"> <li>Express insights gained from the study of approaches to both Language and Literature with competence, using appropriate terminology accurately in relation to relevant detail (AO1);</li> <li>Make sensible use of chosen passages in exploring and analysing the ways in which selected characters use language, focusing on specific features of presentation and characterisation (AO2ii);</li> <li>Demonstrate <b>secure</b> ability to use and evaluate different literary and linguistic approaches to the text. Band 3 responses are likely to show a secure understanding of ways in which chosen character's attitudes, values and perspectives are expressed in their discourse (AO3ii);</li> <li>Show some understanding of the implications of genre and form, and possible frameworks for understanding the presentation of selected characters (AO4).</li> </ul>
	19	
	18	

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

<b>Basic</b>		
5i	14	<ul style="list-style-type: none"> <li>Show some ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and some limited ability to use appropriate terminology accurately (AO1);</li> <li>Make some limited use of selected passages in exploring and analysing the ways in which chosen characters use language, focusing on specific features of presentation and characterisation (AO2ii);</li> <li>Demonstrate some limited ability to use and evaluate different literary and linguistic approaches to text, and a basic awareness of how chosen characters' attitudes, values and perspectives are expressed in their discourse. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii);</li> <li>Show some limited awareness of the understanding of the implications of genre and form (AO4).</li> </ul>
	13	
	12	

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

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

William Shakespeare: *The Tempest*

<b>Qn No</b>	<b>Max. marks</b>	Miranda: O brave new world That such people in't!
3a	30	Prospero: 'Tis new to thee.
Discuss the significance of different perspectives and ways of seeing in <i>The Tempest</i> . You should make detailed reference to the linguistic features and dramatic effects of <b>at least two</b> passages in your answer.		

**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 focus on linguistic features of presentation within specific dramatic contexts (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
1	<b>Very good</b>	
	30	<ul style="list-style-type: none"> <li>Be fluently written, showing a sophisticated ability to communicate insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1);</li> <li>Make judicious use of selected passages in exploring different perspectives, focusing on specific ideas, images and features of language (AO2ii);</li> <li>Use and evaluate different literary and linguistic approaches to texts with confidence. There may well be a good understanding of a range of viewpoints: Prospero's, Miranda's, Caliban's, and the villains', for example. Perceptions of the island, language, authority, art and magic might provide appropriate foci. Band 1 responses are also likely to show sophisticated understanding of stylistic variety: use of poetic/narrative forms: rhythm; allusion; analogy; use of images/symbols/motifs, for example (AO3ii);</li> <li>Show good understanding of the implications of genre and form: the 'Romantic' handling of potentially tragic materials, for example (AO4).</li> </ul>
	29	
	28	
	27	
	26	
	25	
24		
2	<b>Proficient</b>	
	23	<ul style="list-style-type: none"> <li>Fully meet the criteria for Band 3;</li> <li>Begin to show evidence of achievement against the criteria for Band 1.</li> </ul>
	22	
21		

<b>Competent</b>		
3	20	<ul style="list-style-type: none"> <li>Express insights gained from the study of approaches to both Language and Literature with competence, using appropriate terminology accurately in relation to relevant detail (AO1);</li> <li>Make sensible use of chosen passages in exploring different perspectives, focusing on specific ideas, images and features of language (AO2ii);</li> <li>Demonstrate <b>secure</b> ability to use and evaluate different literary and linguistic approaches to the text. There may well be clear understanding of a range of viewpoints and of stylistic variety (AO3ii);</li> <li>Show some understanding of the implications of genre and form: the 'Romantic' handling of potentially tragic materials, for example (AO4).</li> </ul>
	19	
	18	
<b>Generally sound</b>		
4	17	<ul style="list-style-type: none"> <li>Fully meet the criteria for Band 5i;</li> <li>Begin to show evidence of achievement against the criteria for Band 3.</li> </ul>
	16	
	15	
<b>Basic</b>		
5i	14	<ul style="list-style-type: none"> <li>Show some ability, straightforwardly expressed, to communicate insights gained from the study of approaches to both Language and Literature, and some limited ability to use appropriate terminology accurately (AO1);</li> <li>Make some limited use of selected passages in exploring different perspectives (AO2ii);</li> <li>Demonstrate some limited ability to use and evaluate different literary and linguistic approaches to text. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii);</li> <li>Show some limited awareness of the implications of genre and form (AO4).</li> </ul>
	13	
	12	
<b>Limited</b>		
5ii	11	<ul style="list-style-type: none"> <li>Show occasional evidence of achievement against the criteria for Band 5i.</li> </ul>
	10	
	9	
<b>Answers which do not reach the standard defined for band 5 because they:</b>		
U	8, 7, 6,	<ul style="list-style-type: none"> <li>Do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs); AND/OR</li> <li>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</li> <li>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</li> </ul>
	5, 4, 3,	
	2, 1	

William Shakespeare: *The Tempest*

<b>Qn No</b>	<b>Max. marks</b>	'Ariel and Caliban are unwilling servants.' Referring closely to <b>at least two</b> passages from <i>The Tempest</i> , examine <b>both</b> characters' use of language on the light of this comment.
<b>3b</b>	<b>30</b>	

**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 both characters' use of language with 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).

<b>Band</b>	<b>Marks</b>	<b>DESCRIPTOR</b>
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<b>Very good</b>		
<b>1</b>	<b>30</b>	<ul style="list-style-type: none"> <li>Be fluently written, showing confidence in communicating insights gained from the study of both Language and Literature. Appropriate terminology is accurate with precise focus on relevant detail (AO1);</li> <li>Make judicious use of chosen passages in exploring both characters' use of language within specific dramatic contexts (AO2ii);</li> <li>Use and evaluate different literary and linguistic approaches to texts with sophistication, showing good understanding of some of the complexities of presentation: semantic, syntactic, grammatical, phonological and prosodic features; rhythmical and dramatic qualities (AO3ii);</li> <li>Show insightful appreciation of the complexity and stylistic variety of both characters' language (AO4).</li> </ul>
	<b>29</b>	
	<b>28</b>	
	<b>27</b>	
	<b>26</b>	
	<b>25</b>	
	<b>24</b>	

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



<b>Competent</b>		
3	20	<ul style="list-style-type: none"> <li>Show competence in communicating insights gained from the study of both Language and Literature. Terminology is accurately used in relation to appropriate detail (AO1);</li> <li>Make some sensible use of chosen passages in exploring both characters' use of language within specific dramatic contexts (AO2ii);</li> <li>Demonstrate sound ability to use and evaluate relevant literary and linguistic approaches to texts. There will be a clear awareness of some of the complexities of presentation: semantic, syntactic, grammatical, phonological and prosodic features; rhythmical and dramatic qualities (AO3ii);</li> <li>Show secure appreciation of some of the complexities and stylistic variety of both characters' language (AO4).</li> </ul>
	19	
	18	
<b>Generally sound</b>		
4	17	<ul style="list-style-type: none"> <li>Fully meet the criteria for Band 5i;</li> <li>Begin to show evidence of achievement against the criteria for Band 3.</li> </ul>
	16	
	15	
<b>Basic</b>		
5i	14	<ul style="list-style-type: none"> <li>Show some ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, with some limited ability to use terminology accurately (AO1);</li> <li>Make some limited use of selected passages in exploring both characters' use of language within specific dramatic contexts (AO2ii);</li> <li>Demonstrate a basic ability to use and evaluate relevant literary and linguistic approaches to texts and a basic awareness of some of the salient linguistic features. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii);</li> <li>Show some limited understanding of the stylistic variety of both characters' language (AO4).</li> </ul>
	13	
	12	
<b>Limited</b>		
5ii	11	<ul style="list-style-type: none"> <li>Show occasional evidence of achievement against the criteria for Band 5i.</li> </ul>
	10	
	9	
<b>Answers which do not reach the standard defined for band 5 because they:</b>		
U	8, 7, 6,	<ul style="list-style-type: none"> <li>Do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs); AND/OR</li> <li>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</li> <li>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</li> </ul>
	5, 4, 3,	
	2, 1	

Samuel Beckett: *Waiting for Godot*

<b>Qn No</b>	<b>Max. marks</b>	Vladimir exclaims: 'Extraordinary the tricks that memory plays!' Discuss Beckett's presentation of memory in <i>Waiting for Godot</i> in light of this comment. In your answer you should refer carefully to the linguistic detail and action of <b>at least two</b> passages.
4a	30	

**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 ways in which memory is presented through language and action (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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<b>Very good</b>		
1	30	<ul style="list-style-type: none"> <li>Be 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);</li> <li>Make <b>judicious</b> use of selected passages in examining the presentation of memory through the experiences and discourse of central characters. There may be some discussion of the themes of uncertainty and disorientation and the language of ontological doubt/insecurity, for example (AO2ii);</li> <li>Use and evaluate literary and linguistic approaches to texts with confidence, showing sophisticated understanding of significant features of language and action: lexical repetition (eg of key words such as 'perhaps'); disjunctive use of register; reportage; use of contradictions and silences; characteristic mood (prevalence of doubts, uncertainties and questions) for example (AO3ii);</li> <li>Show an insightful appreciation of how dramatic form contributes to shaping overall meaning and effect: the symbolic use of stage properties and the contexts provided by existentialism and the theatre of the absurd (AO4).</li> </ul>
	29	
	28	
	27	
	26	
	25	
	24	

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

<b>Competent</b>		
<b>3</b>	20	<ul style="list-style-type: none"> <li>• Demonstrate competence in communicating insights gained from the study of both Language and Literature using appropriate terminology accurately in relation to relevant detail (AO1);</li> <li>• Make <b>sensible</b> use of selected passages in examining the presentation of memory through the experiences and discourse of central characters. There may be some discussion of the themes of disorientation and uncertainty and the language of ontological doubt/insecurity, for example (AO2ii);</li> <li>• Use and evaluate different literary and linguistic approaches to texts competently, showing secure understanding of significant features of language and action (AO3ii);</li> <li>• Show some appreciation of how dramatic form contributes to shaping overall meaning and effect: the symbolic use of stage settings and contexts provided by existentialism and the theatre of the absurd (AO4).</li> </ul>
	19	
	18	

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

<b>Basic</b>		
<b>5i</b>	14	<ul style="list-style-type: none"> <li>• Show some ability, straightforwardly expressed, to communicate insights gained from the study of both Language and Literature, and to use terminology accurately (AO1);</li> <li>• Make some limited use of selected passages in examining the presentation of memory through the experiences and discourse of central characters (AO2ii);</li> <li>• Demonstrate some basic ability in using and evaluating different literary and linguistic approaches to texts. There will be some basic understanding of significant features of language and action. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii);</li> <li>• Show some limited awareness of how dramatic form contributes to shaping overall meaning and effect (AO4).</li> </ul>
	13	
	12	

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

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

Samuel Beckett: *Waiting for Godot*

<b>Qn No</b>	<b>Max. marks</b>	Vladimir: No, no, after you.
4b	30	Estragon: No no, you first.
		Discuss the importance of politeness and levels of formality in <i>Waiting for Godot</i> . Refer carefully to the linguistic detail and dramatic effects of at <b>least two</b> passages in your answer.

**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 an appropriate 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).

<b>Band</b>	<b>Marks</b>	<b>DESCRIPTOR</b>
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<b>Very good</b>		
<b>1</b>	<b>30</b>	<ul style="list-style-type: none"> <li>Be 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);</li> <li>Make judicious use of selected passages in discussing appropriate linguistic detail within specific dramatic contexts (AO2ii);</li> <li>Use and evaluate literary and linguistic approaches to texts with confidence, showing sophisticated understanding of register and conversational strategies and actions that might constitute 'politeness': verbal and non-verbal patterning; tone; structured use of silence; modulations of register and mood; prosodic and paralinguistic features; manipulation of the rules of discourse for dramatic effect for example (AO3ii);</li> <li>Show an insightful appreciation of how linguistic choices and dramatic form contribute to shaping overall meaning and effect (AO4).</li> </ul>
	<b>29</b>	
	<b>28</b>	
	<b>27</b>	
	<b>26</b>	
	<b>25</b>	
	<b>24</b>	

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

<b>Competent</b>		
3	20	<ul style="list-style-type: none"> <li>• Demonstrate competence in communicating insights gained from the study of both Language and Literature. Appropriate terminology is used accurately in relation to relevant detail (AO1);</li> <li>• Make sensible use of selected passages in analysing in discussing appropriate linguistic detail within specific dramatic contexts (AO2ii);</li> <li>• Use and evaluate different literary and linguistic approaches to texts competently, showing secure understanding of register and conversational strategies and actions that might constitute 'politeness' (AO3ii);</li> <li>• Show clear appreciation of how linguistic choices and dramatic form contribute to shaping overall meaning and effect (AO4).</li> </ul>
	19	
	18	
<b>Generally sound</b>		
4	17	<ul style="list-style-type: none"> <li>• <i>Fully meet the criteria for Band 5i;</i></li> <li>• <i>Begin to show evidence of achievement against the criteria for Band 3.</i></li> </ul>
	16	
	15	
<b>Basic</b>		
5i	14	<ul style="list-style-type: none"> <li>• 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);</li> <li>• Make some limited use of selected passages in analysing appropriate linguistic detail within specific dramatic contexts (AO2ii);</li> <li>• Demonstrate basic ability in using and evaluating different literary and linguistic approaches to texts. There will be a basic understanding of register/politeness. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii);</li> <li>• Show some limited awareness of how linguistic choices and dramatic form contribute to shaping overall meaning and effect (AO4).</li> </ul>
	13	
	12	
<b>Limited</b>		
5ii	11	<ul style="list-style-type: none"> <li>• <i>Show occasional evidence of achievement against the criteria for Band 5i.</i></li> </ul>
	10	
	9	
<b>Answers which do not reach the standard defined for band 5 because they:</b>		
U	8, 7, 6,	<ul style="list-style-type: none"> <li>• <i>Do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs); AND/OR</i></li> <li>• <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i></li> <li>• <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i></li> </ul>
	5, 4, 3,	
	2, 1	

Brian Friel: *Translations*

Qn No	Max. marks	
5a	30	Examine Friel's creation and use of humour in <i>Translations</i> . In your answer you should refer to the linguistic detail and action of <b>at least two</b> passages.

**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 humour is created and its 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
1	<b>Very good</b>	
	30	<ul style="list-style-type: none"> <li>Be fluently written, showing sophistication in expressing insights gained from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1);</li> <li>Make judicious use of selected passages in analysing the creation of humour and its effects within particular dramatic contexts (AO2ii);</li> <li>Use and evaluate different literary and linguistic approaches to texts with confidence, examining the strategies by which humour is created and its uses: comical misunderstandings; sardonic jokes; wry ironies expressed in terms of manipulation/dislocation of codes and registers; idiosyncratic complexities of speech and behaviour, humour used subversively; drunken slapstick elements; dark humour for example (AO3ii);</li> <li>Show insightful appreciation of the use of humour and its dramatic effects in relation to the play's political context and the unfolding tragic action (AO4).</li> </ul>
	29	
	28	
	27	
	26	
	25	
24		
2	<b>Proficient</b>	
	23	<ul style="list-style-type: none"> <li>Fully meet the criteria for Band 3;</li> <li>Begin to show evidence of achievement against the criteria for Band 1.</li> </ul>
	22	
21		

<b>Competent</b>		
<b>3</b>	20	<ul style="list-style-type: none"> <li>• Demonstrate competence in communicating insights gained from the study of both Language and Literature. Appropriate terminology is accurately used in relation to relevant detail (AO1);</li> <li>• Make sensible use of selected passages in analysing the creation of humour and its effects within particular dramatic contexts (AO2ii);</li> <li>• Use and evaluate different literary and linguistic approaches to texts competently. There may well be some analysis of the strategies by which humour is created and its uses: comical misunderstanding; sardonic jokes; wry ironies expressed in terms of manipulation/dislocation of codes and registers; idiosyncratic complexities of speech and behaviour; humour used subversively; drunken slapstick elements; dark humour for example (AO3ii).</li> <li>• Show secure understanding of the use of humour and its dramatic effects in relation to the play's political context and the unfolding tragic action (AO4).</li> </ul>
	19	
	18	

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

<b>Basic</b>		
<b>5i</b>	14	<ul style="list-style-type: none"> <li>• 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);</li> <li>• Make some limited use of selected passages in analysing the creation of humour and its effects within particular dramatic contexts (AO2ii);</li> <li>• Use and evaluate different literary and linguistic approaches to texts at a basic level and show some limited understanding of the creation of humour and its effects. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii);</li> <li>• Demonstrate some limited awareness of the importance of dramatic form (AO4).</li> </ul>
	13	
	12	

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

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

Brian Friel: *Translations*

<b>Qn No</b>	<b>Max. marks</b>	Examine the impact that Yolland's disappearance has on any <b>two</b> characters in <i>Translations</i> . In your answer you should make careful reference to the linguistic detail and action of <b>at least two</b> passages.
<b>5b</b>	<b>30</b>	

**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 ways in which the disappearance of Yolland is reflected in the language and actions of chosen characters (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).

<b>Band</b>	<b>Marks</b>	<b>DESCRIPTOR</b>
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<b>Very good</b>		
<b>1</b>	<b>30</b>	<ul style="list-style-type: none"> <li>Be written fluently, showing a sophistication in expressing insights gained from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1);</li> <li>Make judicious use of selected passages in analysing the speech and actions of particular characters in response to Yolland's disappearance (AO2ii);</li> <li>Use and evaluate different literary and linguistic approaches to texts with confidence, showing a sophisticated understanding of the impact of Yolland's disappearance in terms of chosen characters' reactions, feelings, beliefs, values, prejudices and speech characteristics; utterance types; lexical choices; tone; phonological and prosodic features, for example (AO3ii);</li> <li>Show insightful appreciation of symbolic levels of presentation and heightened tensions within the context of the play's developing action (AO4).</li> </ul>
	<b>29</b>	
	<b>28</b>	
	<b>27</b>	
	<b>26</b>	
	<b>25</b>	
<b>24</b>		

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



<b>Competent</b>		
3	20	<ul style="list-style-type: none"> <li>• Demonstrate competence in communicating insights gained from the study of both Language and Literature. Appropriate terminology is accurately used in relation to relevant detail (AO1);</li> <li>• Make sensible use of selected passages in analysing the speech and actions of particular characters in response to Yolland's disappearance (AO2ii);</li> <li>• Use and evaluate different literary and linguistic approaches to texts competently. There may well be some analysis of the impact of Yolland's disappearance in terms of chosen characters' reactions and speech characteristics: utterance types; lexical choices; tone; phonological and prosodic features, for example (AO3ii);</li> <li>• Show secure understanding of heightened tensions within the context of the play's developing action (AO4).</li> </ul>
	19	
	18	

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

<b>Basic</b>		
5i	14	<ul style="list-style-type: none"> <li>• Show some ability, straightforwardly expressed, to communicate insights gained from the study of both Language and Literature, and some limited ability to use appropriate terminology accurately (AO1);</li> <li>• Make some limited use of selected passages in analysing the speech and actions of particular characters within the context of the play's developing political action (AO2ii);</li> <li>• Use and evaluate different literary and linguistic approaches to texts at a basic level and show some limited understanding of the impact of Yolland's disappearance in terms of chosen characters' reactions. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii);</li> <li>• Demonstrate some limited awareness of heightened tensions within the context of the play's developing action (AO4).</li> </ul>
	13	
	12	

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

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

Tennessee Williams: *A Streetcar Named Desire*

<b>Qn No</b>	<b>Max. marks</b>	Examine the presentation of Mitch and Steve in <i>A Streetcar Named Desire</i> . In your answer you should make careful reference to the linguistic detail and dramatic effects of <b>at least two</b> passages.
6a	30	

**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 ways in which Steve and Mitch behave and use language (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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<b>Very good</b>		
1	30	<ul style="list-style-type: none"> <li>Be fluently written, showing a sophistication in expressing insights gained from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1);</li> <li>Make judicious use of selected passages in analysing the speech and actions of both characters within the context of the play's developing action (AO2ii);</li> <li>Use and evaluate different literary and linguistic approaches to texts with confidence, showing a sophisticated understanding of the presentation of both characters in terms of actions, feelings, values and complexities of speech: utterance types and lexical choices; register; tone; use of idiom; phonological and prosodic characteristics, for example (AO3ii);</li> <li>Show insightful appreciation of social, symbolic and thematic aspects of presentation and the means by which these are established within the context of the play's dramatic form (AO4).</li> </ul>
	29	
	28	
	27	
	26	
	25	
	24	

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

<b>Competent</b>		
<b>3</b>	<b>20</b>	<ul style="list-style-type: none"> <li>• Demonstrate competence in communicating insights gained from the study of both Language and Literature. Appropriate terminology is accurately used in relation to relevant detail (AO1);</li> <li>• Make sensible use of selected passages in analysing the speech and actions of both characters within the context of the play's developing action (AO2ii);</li> <li>• Use and evaluate different literary and linguistic approaches to texts competently, examining the presentation of both characters in terms of actions, feelings, values, and complexities of speech (AO3ii);</li> <li>• Show secure understanding of social, symbolic and thematic aspects of presentation and the means by which these are established within the context of the play's dramatic form (AO4).</li> </ul>
	<b>19</b>	
	<b>18</b>	

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

<b>Basic</b>		
<b>5i</b>	<b>14</b>	<ul style="list-style-type: none"> <li>• Show some ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and limited ability to use terminology accurately (AO1);</li> <li>• Make some limited use of selected passages in analysing the speech and actions of both characters within the context of the play's developing action (AO2ii);</li> <li>• Use and evaluate different literary and linguistic approaches to texts at a basic level and show some limited understanding of the presentation of both characters. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii);</li> <li>• Demonstrate some limited awareness of aspects of presentation and the means by which these are established within the context of the play's dramatic form (AO4).</li> </ul>
	<b>13</b>	
	<b>12</b>	

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

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

Tennessee Williams: *A Streetcar Named Desire*

<b>Qn No</b>	<b>Max. marks</b>	Blanche exclaims to Stella: 'What you are talking about is brutal desire – just desire!' Referring closely to the linguistic detail and action of <b>at least two</b> passages, examine William's exploration of desire.
<b>6b</b>	<b>30</b>	

**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 (for example) the developing sexual tensions between Blanche and Stanley and Stella (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).

<b>Band</b>	<b>Marks</b>	<b>DESCRIPTOR</b>
<b>1</b>	<b>Very good</b>	
	<b>30</b>	<ul style="list-style-type: none"> <li>Be fluently written, with accurate use of appropriate terminology and precise focus on relevant detail (AO1);</li> <li>Use chosen passages judiciously, focusing on the dramatic and linguistic means by which relationships between Blanche, Stanley and Stella (and possibly other characters/past experiences) are presented (AO2ii);</li> <li>Use and evaluate different literary and linguistic approaches to texts with confidence, showing sophisticated understanding of the formal complexities of presentation: agenda-setting utterance types, lexical choices, sub-textual meaning; active/passive verbal constructions; mood and tone (eg interrogative/provocative/intimidating/sarcastic/flirtatious); use of euphemism and innuendo; associative and rhetorical uses of language; paralinguistic features (AO3ii);</li> <li>Show insightful appreciation of implications of levels of representation – symbolic, expressionistic and naturalistic (AO4).</li> </ul>
	<b>29</b>	
	<b>28</b>	
	<b>27</b>	
	<b>26</b>	
	<b>25</b>	
<b>24</b>		
<b>2</b>	<b>Proficient</b>	
	<b>23</b>	<ul style="list-style-type: none"> <li>Fully meet the criteria for Band 3;</li> <li>Begin to show evidence of achievement against the criteria for Band 1.</li> </ul>
	<b>22</b>	
<b>21</b>		

<b>Competent</b>		
3	20	<ul style="list-style-type: none"> <li>Show competence in communicating insights gained from the study of both Language and Literature. Terminology is used accurately in relation to relevant detail (AO1);</li> <li>Make sensible use of chosen passages in focusing on the dramatic and linguistic means by which relationships between Blanche, Stanley and Stella (and possibly other characters/past experiences) are presented (AO2ii);</li> <li>Demonstrate sound ability to use and evaluate different literary and linguistic approaches to texts, and a clear understanding of some of the formal complexities of presentation (AO3ii);</li> <li>Show a secure appreciation of implications of levels of representation (including stage directions) – symbolic, expressionistic and naturalistic (AO4).</li> </ul>
	19	
	18	
<b>Generally sound</b>		
4	17	<ul style="list-style-type: none"> <li>Fully meet the criteria for Band 5i;</li> <li>Begin to show evidence of achievement against the criteria for Band 3.</li> </ul>
	16	
	15	
<b>Basic</b>		
5i	14	<ul style="list-style-type: none"> <li>Show some ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and some limited ability to use terminology accurately (AO1);</li> <li>Make some limited use of selected passages in focusing on the means by which relationships between Blanche, Stanley and Stella (and possibly other characters/past experiences) are presented (AO2ii);</li> <li>Demonstrate a basic ability to use and evaluate different literary and linguistic approaches to texts, 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);</li> <li>Show some limited awareness of implications of dramatic form (AO4).</li> </ul>
	13	
	12	
<b>Limited</b>		
5ii	11	<ul style="list-style-type: none"> <li>Show occasional evidence of achievement against the criteria for Band 5i.</li> </ul>
	10	
	9	
<b>Answers which do not reach the standard defined for band 5 because they:</b>		
U	8, 7, 6,	<ul style="list-style-type: none"> <li>Do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs;) AND/OR</li> <li>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</li> <li>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</li> </ul>
	5, 4, 3,	
	2, 1	



**Mark Scheme 2719  
June 2007**

**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

<b>AO1</b>	communicate clearly the knowledge, understanding and insights gained from the combined study of literary and linguistic study, using appropriate terminology and accurate written expression
<b>AO2ii</b>	respond with knowledge and understanding to texts of different types and from different periods, exploring and commenting on relationships and comparisons between them
<b>AO3ii</b>	use and evaluate different literary and linguistic approaches to the study of written and spoken language, showing how these approaches inform their readings
<b>AO4</b>	show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts
<b>AO5</b>	identify and consider the ways attitudes and values are created and conveyed in speech and writing
<b>AO6</b>	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

<b>Question 1 (30 marks)</b>	<p>Look again at <b>Passage A</b>, the poem ‘The Going’ by Thomas Hardy, and <b>Passage B</b>, the transcription of the interview with the woman who has strong feelings about the ways in which she believes a wife should behave in a marriage.</p> <p>Using any of the approaches to literary and linguistic study that you are familiar with, write about how the 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 <b>at least one</b> 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 fictional piece 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 use of apparent attempts at conveying the rhythms of interior monologue in the first text compared to the more assured and outraged tone of the second (AO4).

Band	Marks	DESCRIPTOR
		<b><i>Very good</i></b>
1	30 29 28 27 26 25 24	<ul style="list-style-type: none"> <li>• A discriminating and sophisticated understanding of and insights into the linguistic and literary features of each text (such as use of diction and form and features of spontaneous speech supported by the use of highly appropriate terminology and accurate expression [AO1];</li> <li>• A perceptive and informed appreciation and understanding of comparative linguistic (such as choices of vocabulary) and literary features (such as the uses of imagery) between the given texts and other selected and relevant monologue forms [AO2ii];</li> <li>• 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 – or not – of these monologues in terms of theme and style) showing how these inform our interpretations [AO3ii];</li> <li>• An informed understanding of the ways in which the contexts and linguistic and literary features of different monologue forms shape meaning and interpretation [AO4].</li> </ul>

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

<b>Competent</b>		
3	20	<ul style="list-style-type: none"> <li>• A clear understanding of and insights into the linguistic and literary features of the texts (such as the use of diction and form and features of spontaneous speech) and of the monologue (such as the more formal and measured lexis of the poem) supported by the use of appropriate terminology and generally accurate expression [AO1];</li> </ul>
	19	<ul style="list-style-type: none"> <li>• An informed appreciation and understanding of comparative linguistic features (such as lexis and syntax) and literary features (such as the uses of imagery) between the given texts and other selected and relevant monologue forms [AO2ii];</li> </ul>
	18	<ul style="list-style-type: none"> <li>• 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 and shaped features – or not – of these monologues in terms of theme and style) showing how these inform our interpretations [AO3ii];</li> <li>• A clear understanding of the ways in which the contexts and linguistic and literary features of different monologue forms shape meaning and interpretation [AO4].</li> </ul>

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

<b>Basic</b>		
5i	14	<ul style="list-style-type: none"> <li>• A basic understanding of and insights into the linguistic and literary features of the texts (such as some awareness of the uses of diction) supported by the use of some terminology and generally accurate expression [AO1];</li> </ul>
	13	<ul style="list-style-type: none"> <li>• 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];</li> </ul>
	12	<ul style="list-style-type: none"> <li>• 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 – or not – quality) with some elementary understanding of how these affect the reader's impressions [AO3ii];</li> <li>• Understanding of some of the ways in which the contexts and linguistic and literary features of different monologue forms shape meaning and interpretation [AO4].</li> </ul>

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

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

## SECTION B

<b>Question 2 (30 marks)</b>	<p>Look again at <b>Passage C</b>, the extract taken from an American website advising couples how to maintain their relationships.</p> <p>Following the publication of the website, the writer's wife divorces him. She writes a serious article for a newspaper in which she reveals her rather different view of her husband's behaviour and his ways of dealing with problems in their thirty years of marriage.</p> <p><b>(a)</b> Basing your answer on the material in the extract, write the opening of the article (between 120-150 words).</p> <p><b>(b)</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 opening and knowledge and insights about the form compared to the different strategies used on their website in their commentary (AO1); they should show an appreciation of how different types of written texts are shaped by choices of lexis and constructions (AO4); consider how the author's different values and attitudes are created and conveyed in their writing (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
		<b><i>Very good</i></b>
1	30  29  28  27  26  25  24	<ul style="list-style-type: none"> <li>• Consistently accurate, structured, assured written expression which, in the opening, 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];</li> <li>• 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 positive tone of the promotional material compared to perhaps a more negative if controlled and assured mood of the opening) which can lead to different meanings (the difference between the upbeat and evangelical original extract and the perhaps ironic if controlled delivery of the opening section) [AO4];</li> <li>• A sophisticated consideration of the ways in which different features convey different values and attitudes in speech and writing (for example, how different senses of audience include or exclude certain patterns of vocabulary or construction) [AO5];</li> <li>• 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].</li> </ul>

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

<b>Competent</b>		
<b>3</b>	<b>20</b>	<ul style="list-style-type: none"> <li>• Clear, accurate written expression which, in the opening, 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];</li> </ul>
	<b>19</b>	<ul style="list-style-type: none"> <li>• 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 the original extract and the opening) which can lead to different meanings [AO4];</li> </ul>
	<b>18</b>	<ul style="list-style-type: none"> <li>• A clear consideration of the ways in which different features (such as some awareness of rhetorical and formal features) convey different values and attitudes in writing (for example, how different senses of audience include or exclude certain patterns of vocabulary or construction) [AO5];</li> </ul>
		<ul style="list-style-type: none"> <li>• 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].</li> </ul>

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



<b>Basic</b>		
<b>5i</b>	<b>14</b>	<ul style="list-style-type: none"> <li>On balance, reasonably effective written expression (though with occasional lapses) which, in the opening, 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];</li> <li>Limited appreciation of how different contexts shape the form (aligned to different senses of audience) style (the possible differences in attitude and tone) and vocabulary which can lead to different meanings (the difference between different types of written texts aligned to different purposes) [AO4];</li> <li>Some consideration of the ways in which different features (such as colloquial and formal features) convey different values and attitudes in speech and writing (for example, how different senses of audience include or exclude certain patterns of speech or thought) [AO5];</li> <li>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].</li> </ul>
	<b>13</b>	
	<b>12</b>	

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

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

**Advanced GCE (Subject) (Aggregation Code(s))  
January 2007 Assessment Series**

## Unit Threshold Marks

<i>Unit</i>		<b>Maximum Mark</b>	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>	<b>e</b>	<b>u</b>
<b>2714</b>	Raw	60	44	39	34	29	24	0
	UMS	90	72	63	54	45	36	0
<b>2715</b>	Raw	60	42	37	32	27	23	0
	UMS	120	96	84	72	60	48	0
<b>2716</b>	Raw	60	49	43	38	33	28	0
	UMS	90	72	63	54	45	36	0
<b>2717</b>	Raw	60	45	40	35	31	27	0
	UMS	90	72	63	54	45	36	0
<b>2718</b>	Raw	60	51	45	39	33	28	0
	UMS	90	72	63	54	45	36	0
<b>2719</b>	Raw	60	44	39	35	31	27	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)

	<b>Maximum Mark</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>U</b>
<b>3829</b>	300	240	210	180	150	120	0
<b>7829</b>	600	480	420	360	300	240	0

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

	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>U</b>	<b>Total Number of Candidates</b>
<b>3829</b>	13.8	35.9	62.5	83.3	95.4	100	1176
<b>7829</b>	17.2	45.3	74.2	92.2	98.6	100	1089

For a description of how UMS marks are calculated see;  
[http://www.ocr.org.uk/exam\\_system/understand\\_ums.html](http://www.ocr.org.uk/exam_system/understand_ums.html)

Statistics are correct at the time of publication.



**OCR (Oxford Cambridge and RSA Examinations)**  
**1 Hills Road**  
**Cambridge**  
**CB1 2EU**

**OCR Customer Contact Centre**

**(General Qualifications)**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

**[www.ocr.org.uk](http://www.ocr.org.uk)**

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Head office  
Telephone: 01223 552552  
Facsimile: 01223 552553

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