

# English Language & Literature

Advanced GCE A2 7829

Advanced Subsidiary GCE AS 3829

## Mark Scheme for the Components

**June 2008**

**3829/7829/MS/R/08**

OCR (Oxford, Cambridge and RSA Examinations) is a unitary awarding body, established by the University of Cambridge Local Examinations Syndicate and the RSA Examinations Board in January 1998. OCR provides a full range of GCSE, A level, GNVQ, Key Skills and other qualifications for schools and colleges in the United Kingdom, including those previously provided by MEG and OCEAC. It is also responsible for developing new syllabuses to meet national requirements and the needs of students and teachers.

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by Examiners. It does not indicate the details of the discussions which took place at an Examiners' meeting before marking commenced.

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

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

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2008

Any enquiries about publications should be addressed to:

OCR Publications  
PO Box 5050  
Annesley  
NOTTINGHAM  
NG15 0DL

Telephone: 0870 770 6622  
Facsimile: 01223 552610  
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/Content</b>	<b>Page</b>
2714 Linking Language and Literature	1
2715 Language in Literature: Poetry and Prose	7
2717 Language in Literature: Drama	27
2719 Experience into Words	55
Grade Thresholds	64

# 2714 Linking Language and Literature

## 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. 1</b>	<b>Max. Marks 60</b>	<p><b>Passage A</b> is an extract from the story <i>The Foreigner</i> by the American writer Sarah Orne Jewett. In it, the narrator listens to her housekeeper, Mrs. Todd, recalling how she apparently witnessed a supernatural reunion between a mother and daughter.</p> <p><b>Passage B</b> is a transcription from a television programme in which a mother [M] is trying to persuade her son [O] to describe some of the psychic experiences he has had.</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>
----------------------	------------------------------	---

**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
<b>Very good</b>		
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 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>
<b>Proficient</b>		
2	42 – 47	<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>Competent</b>		
<b>3</b>	<b>36 – 41</b>	<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>	<b>30 – 35</b>	<ul style="list-style-type: none"> <li>• Fully meet the criteria for Band 5;</li> <li>• Begin to show evidence of achievement against the criteria for Band 3.</li> </ul>

<b>Basic</b>		
<b>5i</b>	<b>24 – 29</b>	<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>	<b>18 – 23</b>	<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>	<b>0 – 17</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>

# 2715 Language in Literature: Poetry and Prose

## 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>		
1	30 29 28 27 26 25 24	<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>
<b>Proficient</b>		
2	23 22 21	<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>Competent</b>		
3	20 19 18	<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>
<b>Generally sound</b>		
4	17 16 15	<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>Basic</b>		
5i	14 13 12	<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>
<b>Limited</b>		
5ii	11 10 9	<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>		
U	8, 7, 6 5, 4, 3, 2, 1	<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>Qn. No. 1</b>	<b>Max. Marks 30</b>	<p><b>GEOFFREY CHAUCER: <i>The Nun's Priest's Tale</i>*</b></p> <p>Examine ways in which Chaucer creates apparent seriousness 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 lexis and register in this passage</li> <li>• discuss how speakers address their listeners 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 how Chaucer creates apparent seriousness** in the passage.

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

- comment on Chauntecleer's direct address to the listener ("Madame Pertelote, my worldes blis") in serious, courtly terms;
- notice, but perhaps not locate precisely in textual detail the 'preaching' tone of the Nun's Priest;
- notice the lexis of religious belief, astrology and appreciation of nature.

Better answers might pick up on less obvious (linguistic and literary) features, discussing for example:

- the humour and proleptic irony of having a cockerel expatiate on the sounds and beauties of nature ("Herkneth these blissful briddes");
- the use of aphorism ("For ever the latter ende of joye is wo") by the Nun's Priest.

They are likely to show a more detailed and subtle awareness of the effects of the ironic complexities of Chaucer's style, whereby surface seriousness is continually being undercut.

Less developed answers will tend to mention the mock-heroic without being able fully to explain how it works.

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 Chauntecleer's and the Nun's Priest's tendencies to seriousness (and sententiousness) elsewhere in the *Tale*;
- make comparative reference to another passage with (a) tone(s) of seriousness.

*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, Chauntecleer’s appeal to “blissful God, that art so just and trewe” or the Nun’s Priest’s lengthy apostrophising: “O destine... O Venus... O Gaufred...”

Candidates are expected to **consider ways in which attitudes and values are conveyed (AO5)**. Less developed answers may show some (limited) awareness of how the seriousness is undercut by irony. Better answers are likely to locate meaning more precisely in textual details, such as the unimpeachable reliability of “the book of Launcelot de Lake,/That woman holde in ful greet reverence.”

<b>Qn. No. 2</b>	<b>Max. Marks 30</b>	<p><b>GEOFFREY CHAUCER: <i>The Miller's Tale</i>*</b></p> <p>Examine ways in which Chaucer presents comic effects 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 diction and tone in the passage</li> <li>• discuss the effects of rhythm and rhyme 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 Chaucer's methods in presenting comic effects** in this passage.

Less developed answers are likely to concentrate on more obvious/simple features, and may comment on:

- the contrast between Absolon's romantic and courtly diction and behaviour in lines 1-4 and Alison's brusque response (line 6-7) followed by the coarse humour of climax;
- the fronting of, for example, "ful savourly" in line 13 to emphasise the comic irony;
- Chaucer's creation of anticipation in the reader/listener by describing Absolon's preparation for the kiss (line 8) and by postponing the climax with what amounts to a hedge/filler ("him fil ne bet ne wors").

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

- how precisely lines 9 and 10 combine narrative convention ("Derk was the nyght..."), word-order (adverbial-adverbial-pronoun-verb-object in line 10) and rhyme (*cole/hole*) to intensify the comic effect;
- the extremely simple (largely monosyllabic) diction, especially in lines 9-12;
- the use of direct speech from three separate speakers in lines 17-21 to present and contrast different reactions.

The best answers are likely to suggest a more subtle awareness of how aspects of poetic form combine with features of language to enhance the comedy of the whole scene.

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 are likely to: Continued over page...

- show some awareness of how other comic moments in the *Tale*;
- make comparative reference to (a) relevant passage(s), the most obvious being the branding of Nicholas.

Better answers will pick out for more detailed discussion specific instances of the language used in the comparative passage(s), for example the precise detail ("Over the buttoke, to the haunchebon...") with which Chaucer describes Nicholas's actions ("...and out his ers he putteth prively").

*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 *fabliau* conventions. Better answers are likely to locate limitations of (im)morality more precisely in textual details, such as the implication that the “parish clerk” has not been troubled by religious scruples about adultery (“For wel he wiste a woman hath no berd.”).

<b>Qn. No. 3</b>	<b>Max. Marks 30</b>	<p><b>ROBERT FROST: <i>Selected Poems</i></b></p> <p>Examine ways in which Frost explores the cycles of nature and life in ‘<i>The Oven Bird</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 lexis and imagery in this poem</li> <li>• discuss features of word-order and poetic form here</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 Frost’s methods** in this poem.

Less developed answers are likely to:

- notice more obvious features, for example the lexical fields of woods and seasons and the repetition of “He says...”
- show some awareness that word-order is non-standard, and notice that poetic form creates emphases
- appreciate that “fall” is used in both literal and metaphorical senses, and that that natural progress of the seasons has a larger, more symbolic significance in the poem

Better answers might

- notice the sonnet-form, and begin to explore how the last four lines summarise and/or extend the ideas of the first ten;
- comment on how the non-standard word-order of lines like “And comes that other fall we name the fall” imparts something of a proverbial or axiomatic significance to the thought expressed;
- appreciate how the pessimistic tone of line 10 (“He says the highway dust is over all.”) takes further the suggestions of decay in lines 4-5 and 6-9.

The best answers will attempt to grapple with the awkwardness of elliptical constructions throughout the poem.

The final bullet prompt reminds candidates of the need to **relate discussion of this extract to the exploration of the cycles of nature and life in Frost’s poetry as a whole (AO4)**.

Less developed answers will:

- show some awareness that this is a central concern of Frost’s poetry;
- make comparative reference to, for example, “*In Hardwood Groves*”, “*A Leaf-Treader*”, “*Gathering Leaves*” - or any other poem which has at least some connection with ideas of cyclical processes;
- Begin to consider language/poetic methods as well as ideas in the comparative poem(s).

*Continued over page...*

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

- offer more developed comment, about for example the imagery of blossom, leaf and “fall”, or the symbolism in a poem like *“After Apple-Picking”*;
- have more to say about features of language and/or poetic form than simple identification (correct or otherwise), discussing for example the brief, elliptical lines of *“Gathering Leaves”* in contrast to the longer lines and plodding rhythms of *“A Leaf-Treader”*.

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 attitudes in the poem, perhaps suggesting his pessimism. Better answers are likely to locate meaning more precisely in textual details, such as the implications of lexical choice in the final line: “what to make of a diminished thing” or the familiarity with rural matters suggested by the use of the noun-phrase “early petal-fall”.

<b>Qn. No. 4</b>	<b>Max. Marks 30</b>	<p><b>WENDY COPE: <i>Making Cocoa for Kingsley Amis</i></b></p> <p>Examine ways in which Cope explores the hope and hopelessness of love in '<i>Rondeau Redoublé</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 diction and register in this poem</li> <li>• discuss how choices of sentence structure and poetic form contribute to the effects 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 presents hope and hopelessness in the poem**.

Less developed answers are likely to:

- notice more obvious features, for example the negative lexis used to characterise each of the unsatisfactory 'types': "chinless... half-crazed...ageing...";
- comment on the repetitions, perhaps noticing some of the differences in nuance;
- appreciate the fleeting optimism of line 3 ("she'd never make the same mistake again");
- notice how this is immediately undercut by line 4 ("She always made a new mistake instead").

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

- the shifting viewpoint, subtly varied in implication by changes in punctuation and by Cope's exploitation of the repetitions (eg line 2 contrasted with line 12);
- the slightly detached and almost-formal register, stemming partly from the use of "one" as alternative third-person singular pro-noun and partly from the stereotype-labels of "charmer... hippy... banker... drunk...";
- the ambiguity of the repetitions – allowing both hope and hopelessness;
- the open ending – "at least" (line 21) offering hope, the final unfinished line appearing to take it away again.

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

Less developed answers are likely to:

- show some awareness that a wry approach to both the hope and hopelessness of love is a feature of Cope's work;
- make some specific comparative reference to (an) other poem(s) offering reasons for optimism as well as pessimism in love, for example "*Message*" or "*Lonely Hearts*".

Continued over page...

	<p>Better answers will pick out for more detailed discussion specific examples of the language used in the comparative poem(s), for example the increasing poignancy (and desperation) of the repeated “Can someone make my simple wish come true?” in “<i>Lonely Hearts</i>”.</p> <p>The best answers will show a more subtle appreciation of the fine line between hope and despair.</p> <p>Candidates are expected to consider <b>ways in which attitudes and values are conveyed (AO5)</b>. Less developed answers may show some (limited) awareness of how Cope is mocking certain ‘types’. Better answers are likely to locate meaning in details of form or diction, such as the description of the “<i>fervent youth who worshipped Tony Benn.</i>”</p>
--	---

<b>Qn. No. 5</b>	<b>Max. Marks 30</b>	<p><b>EMILY BRONTË: <i>Wuthering Heights</i>*</b></p> <p>Examine way in which Brontë conveys intensity of feeling between Heathcliff and Cathy 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 how the language of Nelly's narration contributes to the emotional impact in this passage</li> <li>• discuss linguistic features of Heathcliff's and Cathy's utterances 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**.

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

- the language used to characterise Catherine's eagerness ("Mrs Linton *bent* forward, and listened *breathlessly*... With *straining eagerness* Catherine *gazed*...");
- the comments and observations made by Nelly, for example "I plainly saw that he could hardly bear, for downright agony, to look into her face!";
- the predominance of exclamatives and (rhetorical) interrogatives in Heathcliff's and Cathy's utterances.

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

- the repetitions, syntactic patternings and other rhetorical features of Catherine's utterances: "I shouldn't care what you suffered. I care nothing for your sufferings. Why shouldn't you suffer? I do! Will you forget me? Will you be happy when I am in the earth? Will you say..."
- the way Nelly interprets Catherine's words and actions (or the lack of them) both for the reader and for Catherine herself: "... she merely pointed to the name, and gazed at me with mournful and questioning eagerness. 'Well, he wishes to see you,' said I, guessing her need of an interpreter...";
- the effect of particular word-classes in conveying the intensity, especially adverbials (eg "... in a tone that did not seek to disguise his despair... so earnestly that I thought the very intensity of his gaze would bring tears into his eyes...").

The best answers will reveal a subtle awareness of intense and extreme language.

Continued over page...

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 the pervading intensity of feeling in the novel
- make reference to (an)other passage(s) which involves a high level of intensity between Heathcliff and Cathy, for example the passage which occurs after Heathcliff had been seen (by Nelly) in the act of embracing Isabella.

Better answers are likely to:

- pick out for more detailed discussion specific examples of the language used in the comparative passage(s) - for example, Heathcliff's response to Cathy to the effect that "You are welcome to torture me to death for your amusement, only, allow me to amuse myself a little in the same style..."
- be able to explore how Brontë uses elements of Nelly's view of a particular situation or character to emphasise the intensity, whether by describing it or disapproving of it.

Candidates are expected to **consider ways in which attitudes and values are conveyed (AO5)**. Less developed answers may show some (limited) awareness that Cathy and Heathcliff take little notice of 'normal' standards of behaviour.

Better answers are likely to locate meaning more precisely in textual details, such as the "open house (which) was too tempting for Heathcliff to resist walking in..."

<b>Qn. No. 6</b>	<b>Max. Marks 30</b>	<p><b>MARY SHELLEY: <i>Frankenstein</i>*</b></p> <p>Examine ways in which Shelley presents the power of Nature and Victor's response to Nature in the following passage and elsewhere in the novel. In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at lexis and register in the passage</li> <li>• discuss how nature's influence is suggested by imagery 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**.

Less developed answers are likely to:

- comment on how lengthy description of scenery linked to human feelings is characteristic of Victor's narrative;
- notice the tendency to extreme and/or emphatic language, though comment on word-classes may be limited: "magnificence... eternity... savage... enduring... immense... terrific...";
- identify Victor's belief in the power of Nature to heal ("maternal Nature bade me weep no more") as well as to terrify;

Better answers might pick up on less obvious features of the language, for example:

- the effects of combination of abstract with concrete nouns ("power... character... beauty... ravine... glacier... avalanche..." in suggesting personal familiarity with these scenes combined with a conventional Romantic appreciation of the power of Nature;
- the overall dichotomy, pervading register and lexis, between the human/ephemeral and natural/eternal;
- (and, contrastingly) the suggestion that the natural is somehow concerned for the human: "The very winds whispered in soothing accents") the sense of how collocations such as "Ruined castles hanging on the precipices of piny mountains" teeter on the edge of cliché.

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 pervasive (and varied) significance of the natural as opposed to the man-made
- make comparative reference to almost any passage which depicts the natural.

Better answers are likely to:

- pick out for more detailed discussion specific examples of the language used in the comparative passage(s) – for example, Victor's account of how at first "the calm and heavenly scene restored me" before he set out on his walk from Lausanne to Geneva.
- be aware that nature is presented as a terrifying as well as a healing force by both Victor and the Creature.

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 (Romantic) emphasis on Nature as a quasi-religious influence. Better answers are likely to locate meaning more precisely in textual details, such as the reference to the Sublime and the Picturesque.

Qn. No. 7	Max. Marks 30	<p><b>RODDY DOYLE: <i>Paddy Clarke Ha Ha Ha</i></b></p> <p>Examine ways in which Doyle presents the relationship between Paddy and his parents 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 features of language in the dialogue in this passage</li> <li>• discuss how Doyle suggests Paddy's understanding of his parents 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**.

Less developed answers are likely to:

- concentrate on more obvious/simple features, such as the use of details which demonstrate Paddy's familiarity with his parents and their habits and reactions – "she put on her busy look... he didn't seem fussed... he sometimes liked these questions";
- show some awareness that the dialogue contains features (eg adjacency pairs) of co-operative conversation typical of close relationships.  
Better answers might pick up on how less obvious (literary and linguistic) features communicate the subtleties of the relationship, for example:
- the way Paddy's declarative "The Jews are the Israelis" functions as a question to encourage his father to continue the conversation;
- the way Paddy confines himself mostly to questions with his mother, while adopting a more tactical approach to conversation with his father.

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 ways in which Doyle presents the relationship between Paddy and his parents, individually and as a couple;
- make comparison with any other passage which involves Paddy talking to either or both of 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, his father’s tendency to more ‘adult’ humour, which Paddy partly understands (“ – Geronimo was fifty-four, I told him – What? He said. – Always?”) and his mother’s tendency to straighter, more practical answers, or otherwise to evasion (“ – I want to be a missionary. – Good boy, she said, but not the way I’d wanted.”)
- explore how Paddy’s accounts and comments convey more than he understands.

Candidates are expected to **consider ways in which attitudes and values are conveyed (AO5)**. Less developed answers may show some (limited) awareness that Paddy senses differences between his parents in their attitudes and values. Better answers are likely to locate meaning more precisely in textual details, such as Paddy’s awareness that “it was the kind of thing Ma didn’t like him saying.”

<b>Qn. No. 8</b>	<b>Max. Marks 30</b>	<p><b>IAN McEWAN: <i>The Child in Time</i></b></p> <p>Examine ways in which McEwan presents the experience of pain and ways of coping with pain 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 variations in sentence structure and diction in the passage</li> <li>• discuss how the progress of Stephen's activities and thoughts is described 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**.

Less developed answers are likely to:

- concentrate on more obvious features, such as how McEwan initially presents the disappointment Stephen feels, the contrast between what he had hoped to gain from buying the present(s) and the reality ("this pile mocked him");
- notice, but not explore fully, evidence of the dwindling enthusiasm Stephen felt: "his jauntiness began to fade... first ache of pointlessness";
- show some awareness of the effect of particular lexical items, such as *ache*, *pathetic* and *haunch*.

Better answers might pick up on more complex (linguistic and literary) features, for example:

- the way McEwan makes explicit the contrast (and therefore the shift) between activity and passivity: "he found himself by the window... He knew he wasn't going";
- the variation in sentence length and structure to emphasise the pain, noticing how short sentences punctuate the narrative: "Meaning was draining fast... What dismayed him was the quantity... It was a pathetic abundance... It hurts...";
- the way in which abstract nouns ("pointless... meaning... absence... playfulness... weak-headedness...") give way to more physical comparisons or descriptions ("useless love... disfiguring him like a goitre... a throb, a physical pain").

Continued over page...

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 Stephen's thinking about Kate, and the pain it evidently causes him;
- make comparative reference to almost any passage: the narrative concentrates on Stephen's pain, but Julie's is evident too;
- tend to concentrate on episodes where the narrative relates to Kate, such as Stephen's imagined sighting of her in the school playground.

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 physical effects on Mr and Mrs Lewis of Kate's loss which "had whitened his father's hair in two months and made his mother's eyes sink into wrinkled pits";
- reveal a more subtle awareness of how different characters (including Thelma) cope with their own pain 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 coping strategies, including his reliance on Scotch. Better answers are likely to locate complex (perhaps ambiguous) meaning more precisely in the text, such as the poignancy of remembered details of Kate ("the solemn purity of her voice").

# 2717 Language in Literature: Drama

## 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 Section B**

If a candidate has written two answers in Section B, 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****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.

\* See Appendix C in the *Approved Specification: Use of Technical Terms in Question Papers and Candidates' Answers*.

**Shakespeare: *Antony and Cleopatra***

<b>Qn. no. 1a</b>	<b>Max. marks 30</b>	'We learn more about the love between Antony and Cleopatra from what they themselves say and do than from what others say about them.' How far do you agree with this view? In your answer you should refer closely to the linguistic detail and dramatic effects of <b>at least two</b> passages from the play.
-------------------	----------------------	--

**NOTES ON THE TASK:**

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on the presentation of the language and actions of selected 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><i>Very good</i></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 used accurately with precise focus on relevant detail (AO1);</li> </ul>
	<b>29</b>	<ul style="list-style-type: none"> <li>Make judicious use of chosen passages in comparing and contrasting the language and actions of Antony and Cleopatra with those of other selected characters within specific political/dramatic contexts. There will be confident understanding of the dramatic and linguistic means by which characters express states of mind, feelings, attitudes and judgements (AO2ii);</li> </ul>
	<b>28</b>	
	<b>27</b>	
	<b>26</b>	<ul style="list-style-type: none"> <li>Use and evaluate different literary and linguistic approaches to texts with sophistication, showing insightful appreciation of some of the complexities of language used: verse and prose; illocutionary and perlocutionary force; register; lexical choices; phonological and prosodic elements; use of imagery; allusiveness; epic discourse and theatricality, for example (AO3ii);</li> </ul>
	<b>25</b>	
	<b>24</b>	<ul style="list-style-type: none"> <li>Show discriminating understanding of selected characters' use of language and action in terms of overall meaning and dramatic effect (AO4).</li> </ul>

<b><i>Proficient</i></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>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 sensible use of selected passages in comparing and contrasting the language and actions of Antony and Cleopatra with those of other selected characters within specific political/dramatic contexts. There may well be a secure understanding of the dramatic and linguistic means by which characters express states of mind, feelings, attitudes and judgements (AO2ii);</li> <li>Demonstrate competent ability to use and evaluate relevant literary and linguistic approaches to texts and a clear awareness of appreciation of some of the complexities of language used (AO3ii);</li> <li>Show secure appreciation of selected characters' use of language and action in terms of overall meaning and dramatic effect (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 5;</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 basic 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 basic use of selected passages in showing partial understanding of the language and actions of Antony and Cleopatra in relation to those of other selected characters (AO2ii);</li> <li>Demonstrate a basic ability to use and evaluate relevant literary and linguistic approaches to texts and a basic awareness of the language used by selected characters. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii);</li> <li>Show basic understanding of selected characters' use of language and action in terms of overall meaning and dramatic effect (AO4).</li> </ul>
	<b>13</b>	
	<b>12</b>	
<b>Limited</b>		
<b>5ii</b>	<b>11</b> <b>10</b> <b>9</b>	<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>	<b>8, 7, 6,</b> <b>5, 4, 3,</b> <b>2, 1</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>

**Shakespeare: *Antony and Cleopatra***

<b>Qn. no. 1b</b>	<b>Max marks</b> 30	With close reference to the language and action of <b>at least two</b> passages, examine the language of guilt and remorse 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 focus on the language of selected characters 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).

<b>Band</b>	<b>Marks</b>	<b>DESCRIPTOR</b>
-------------	--------------	-------------------

**Very good**

<b>1</b>	<b>30</b>	<ul style="list-style-type: none"> <li>Be fluently written, showing a sophisticated ability to communicate insights gained from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1);</li> <li>Make judicious use of chosen passages in analysing (for example) Antony's and Enobarbus's verbal behaviour. There may well be a probing exploration of the linguistic means by which they articulate feelings and attitudes (AO2ii);</li> <li>Use and evaluate different literary and linguistic approaches with confidence, demonstrating sophisticated insight into the linguistic complexities of (for example) these characters' speech: register; structure and rhythm; syntactic, lexical and grammatical choices; use of imagery; allusiveness; phonological and prosodic features for example (AO3ii);</li> <li>Show insightful appreciation of stylistic variation in the presentation of guilt and remorse (AO4).</li> </ul>
	<b>29</b>	
	<b>28</b>	
	<b>27</b>	
	<b>26</b>	
	<b>25</b>	
<b>24</b>		

**Proficient**

<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>	

**Competent**

<b>3</b>	<b>20</b>	<ul style="list-style-type: none"> <li>Demonstrate competence in communicating insights gained from the study of Language and Literature. Appropriate terminology is used accurately in relation to relevant detail (AO1);</li> <li>Make sensible use of chosen passages in analysing selected characters' verbal behaviour. There may well be a secure understanding of the linguistic means by which they articulate feelings and attitudes (AO2ii);</li> <li>Use and evaluate different literary and linguistic approaches competently, showing some understanding of the distinctive features of selected characters' speech (AO3ii);</li> <li>Demonstrate secure appreciation of stylistic variation in the presentation of guilt and remorse (AO4).</li> </ul>
	<b>19</b>	
	<b>18</b>	

<b>Generally sound</b>		
<b>4</b>	<b>17</b> <b>16</b> <b>15</b>	<ul style="list-style-type: none"> <li>Fully meet the criteria for Band 5;</li> <li>Begin to show evidence of achievement against the criteria for Band 3.</li> </ul>
<b>Basic</b>		
<b>5i</b>	<b>14</b> <b>13</b> <b>12</b>	<ul style="list-style-type: none"> <li>Show some basic ability, straightforwardly expressed, to communicate insights from the study of Language and Literature, and some limited ability to use terminology accurately (AO1);</li> <li>Make some basic use of selected passages in offering an approach to the question which demonstrates partial understanding. There may be some limited appreciation of the ways in selected characters articulate feelings and attitudes (AO2ii);</li> <li>Use and evaluate different literary and linguistic approaches in showing some basic understanding of the distinctive features of selected characters' speech. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii);</li> <li>Show some basic awareness of stylistic variety in the presentation of guilt and remorse (AO4).</li> </ul>
<b>Limited</b>		
<b>5ii</b>	<b>11</b> <b>10</b> <b>9</b>	<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>	<b>8, 7, 6,</b> <b>5, 4, 3,</b> <b>2, 1</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>

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

<b>Qn. no. 2a</b>	<b>Max. marks</b> <b>30</b>	Celia says: 'Nature hath given us wit to flout at fortune.' Examine the dramatic purpose of wit and wordplay in <i>As You Like It</i> , referring closely 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 use of wit and wordplay in specific dramatic contexts (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

<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 chosen passages in exploring the dramatic purpose and effects of wit and wordplay. There may be a good understanding of comedic uses, and of possible critiques of more 'serious' concerns: government and civilisation; class and gender issues; the values of pastoral life and romantic love, for example (AO2ii);</li> <li>Use and evaluate relevant literary and linguistic approaches to texts with confidence, showing sophisticated insight into the uses of wit and wordplay, for example, to mock, parody and burlesque pastoral/romantic idealisations. There might well be some careful linguistic analysis of the comic agency of Rosalind's verbal wit and wordplay, and of Touchstone's and Jaques's use of ironic and parodic forms (AO3ii);</li> <li>Demonstrate insightful appreciation of implications of form and genre (Pastoral Romance and Festive Comedy) in shaping overall meaning (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>		
<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, using appropriate terminology accurately in relation to relevant detail (AO1);</li> <li>Make sensible use of chosen passages in exploring the dramatic purpose and effects of wit and wordplay. There may be a secure understanding of comedic uses, and of possible critiques of more 'serious' concerns: government and civilisation; class and gender issues; the values of pastoral life and romantic love, for example (AO2ii);</li> <li>Use and evaluate different literary and linguistic approaches to texts competently, showing some insight into the uses and effects of wit and wordplay, for example, to mock, parody and burlesque pastoral/romantic</li> </ul>
	<b>19</b>	
	<b>18</b>	

		<p>idealisations (AO3ii);</p> <ul style="list-style-type: none"> <li>• Demonstrate a secure grasp of some of the implications of form and genre (Pastoral Romance and Festive Comedy) in shaping overall meaning (AO4).</li> </ul>
--	--	--

**Generally sound**

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

**Basic**

<b>5i</b>	<b>14</b> <b>13</b> <b>12</b>	<ul style="list-style-type: none"> <li>• Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of both Language and Literature, and some limited ability to use terminology accurately (AO1);</li> <li>• Make some basic use of chosen passages in exploring the dramatic purpose and effects of wit and wordplay (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 uses and effects of wit and wordplay, for example, to mock, parody and burlesque pastoral/romantic idealisations (AO3ii);</li> <li>• Show some basic awareness of the variety of the text, and a basic grasp of some of the implications of form and genre in shaping overall meaning (AO4).</li> </ul>
-----------	-------------------------------------	--

**Limited**

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

**Answers which do not reach the standard defined for Band 5 because they:**

<b>U</b>	<b>8, 7, 6,</b> <b>5, 4, 3,</b> <b>2, 1</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>
----------	---	--

**Shakespeare: As You Like It**

<b>Qn. no. 2b</b>	<b>Max. marks</b> <b>30</b>	Examine some of the ways in which changes of heart have significant effects in <i>As You Like It</i> . 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 effects of changes of heart are reflected in details of language in specific dramatic contexts (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

<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 chosen passages in analysing the linguistic features and dramatic effects of changes of heart in the Forest of Arden with some focus, perhaps, on heuristic elements, and links with wider themes and concerns: the attainment of self-knowledge, true wisdom and morality and personal and social relationships, for example (AO2ii);</li> <li>Use and evaluate relevant literary and linguistic approaches to texts with confidence, showing sophisticated insight into the linguistic expression and dramatic effects of changes of heart. Use of mannered/euphuistic debate, rhetoric and wit; biblical allusions and proverbial sayings; moral eclogues and role-play (AO3ii);</li> <li>Demonstrate insightful appreciation of implications/conventions of form and genre (Pastoral romance and Festive Comedy) in shaping overall meaning. (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>		
<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 analysing the linguistic features and dramatic effects of changes of heart in the Forest of Arden (AO2ii);</li> <li>Use and evaluate different literary and linguistic approaches to texts competently, showing some understanding of the linguistic expression and dramatic effects of changes of heart. Use of mannered/euphuistic debate, rhetoric and wit; biblical allusions and proverbial sayings; moral eclogues and role-play (AO3ii);</li> <li>Demonstrate a secure grasp of some of the implications/conventions of</li> </ul>
	<b>19</b>	
	<b>18</b>	



		form and genre (Pastoral Romance and Festive Comedy) in shaping overall meaning. (AO4).
--	--	---

**Generally sound**

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

**Basic**

<b>5i</b>	14 13 12	<ul style="list-style-type: none"> <li>Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of both Language and Literature, and some limited ability to use terminology accurately (AO1);</li> <li>Make some basic use of selected passages in analysing the linguistic expression and dramatic effects of changes of heart (AO2ii);</li> <li>Demonstrate a basic ability to use and evaluate different literary and linguistic approaches to texts, and show some limited appreciation of debate, use of wit and role-play (AO3ii);</li> <li>Show some basic awareness of the variety of the text, and a basic grasp of some of the implications/conventions of form and genre in shaping overall meaning (AO4).</li> </ul>
-----------	----------------	--

**Limited**

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

**Answers which do not reach the standard defined for Band 5 because they:**

<b>U</b>	8, 7, 6, 5, 4, 3, 2, 1	<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>
----------	------------------------------	--

**William Shakespeare: *The Tempest***

<b>Qn. no. 3a</b>	<b>Max marks 30</b>	'The Tempest is particularly striking for the variety of its dramatic voices.' How far do the language and action of the play support this view? In your answer you should refer closely to <b>at least two</b> passages.
-------------------	---------------------	---

**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 the language used by specific 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 a 'voice', 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 'voice': utterance types; agenda setting; semantic, lexical and grammatical choices; use of imagery; terms of address; tone; phonological and prosodic features, for example (AO3ii);</li> <li>Show very good understanding of the implications of genre and form, and possible frameworks for understanding; the 'Romantic' treatment of potentially tragic materials, for example (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>		
<b>3</b>	<b>20</b>	<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 selected characters' 'voices': use language, focusing on specific features of presentation and characterisation (AO2ii);</li> <li>Demonstrate secure ability to use and evaluate different literary and linguistic approaches to the text. Band 3 responses are likely to show a secure understanding of how chosen characters' attitudes, values and perspectives are expressed (AO3ii);</li> <li>Show some competent understanding of the implications of genre and form, and possible frameworks for understanding - the context of the</li> </ul>
	<b>19</b>	
	<b>18</b>	

		later plays and 'Romantic' handling of potentially tragic materials, for example (AO4).
--	--	---

**Generally sound**

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

**Basic**

<b>5i</b>	<b>14</b>  <b>13</b>  <b>12</b>	<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 basic use of selected passages in exploring and analysing chosen characters' 'voices', focusing on specific features of presentation and characterisation (AO2ii);</li> <li>Demonstrate some basic ability to use and evaluate different literary and linguistic approaches to text, and a basic awareness of into how selected characters' attitudes, values and perspectives are expressed. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii);</li> <li>Show some basic awareness of the understanding of the implications of genre and form (AO4).</li> </ul>
-----------	---	---

**Limited**

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

**Answers which do not reach the standard defined for Band 5 because they:**

<b>U</b>	<b>8, 7, 6,</b>  <b>5, 4, 3,</b>  <b>2, 1</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>
----------	---	--

**William Shakespeare: *The Tempest***

<b>Qn. no. 3b</b>	<b>Max. marks</b> <b>30</b>	With close reference to the linguistic detail and dramatic effects of <b>at least two</b> passages, examine the language of forgiveness and reconciliation in <i>The Tempest</i> .
-------------------	--------------------------------	--

**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 the distinctive features of the language of forgiveness and reconciliation 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> </ul>
	<b>29</b>	<ul style="list-style-type: none"> <li>Make judicious use of selected passages in exploring and analysing (for example) Prospero's use of language and actions in the later stages of the play (AO2ii);</li> </ul>
	<b>28</b>	<ul style="list-style-type: none"> <li>Use and evaluate different literary and linguistic approaches to texts with confidence. Band 1 responses are also likely to show sophisticated insight into how changing attitudes and perspectives are expressed in discourse and action: utterance types, agenda setting, lexical and grammatical choices, use of imagery, terms of address, and tone for example. There may be some insightful exploration of related themes - eg magic and transformation, government /responsibility, reformation (AO3ii);</li> </ul>
	<b>27</b>	
	<b>26</b>	
	<b>25</b>	
	<b>24</b>	<ul style="list-style-type: none"> <li>Show very good understanding of the implications of genre and form, and possible frameworks for understanding; the context of 'Romantic' handling of potentially tragic materials, for example (AO4).</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>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> </ul>
	<b>19</b>	<ul style="list-style-type: none"> <li>Make sensible use of chosen passages in exploring and analysing (for example) Prospero's use of language and actions in the later stages of the play (AO2ii);</li> </ul>
	<b>18</b>	<ul style="list-style-type: none"> <li>Demonstrate secure ability to use and evaluate different literary and linguistic approaches to the text. There may be some understanding of how changing attitudes and perspectives are expressed in discourse and action (AO3ii);</li> <li>Show some awareness of the implications of genre and form, and</li> </ul>

		possible frameworks for understanding the context of 'Romantic' handling of potentially tragic materials, for example (AO4).
--	--	--

**Generally sound**

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

**Basic**

<b>5i</b>	<b>14  13  12</b>	<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 basic use of selected passages in exploring and analysing (for example) Prospero's use of language and actions in the later stages of the play (AO2ii);</li> <li>Demonstrate some limited ability to use and evaluate different literary and linguistic approaches to text, and a basic understanding of the linguistic and dramatic expression of changing perspectives and attitudes. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii);</li> <li>Show some basic awareness of the implications of genre and form: the 'Romantic' handling of potentially tragic materials, for example (AO4).</li> </ul>
-----------	-----------------------------------	--

**Limited**

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

**Answers which do not reach the standard defined for Band 5 because they:**

<b>U</b>	<b>8, 7, 6, 5, 4, 3, 2, 1</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>
----------	---------------------------------------	--

Samuel Beckett: *Waiting for Godot*

<b>Qn. no. 4a</b>	<b>Max. marks</b> 30	How far and in what ways might the language and action of <i>Waiting for Godot</i> be considered 'absurd'? In your answer you should refer closely to the linguistic detail and dramatic effects 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 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)

<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 written fluently, showing a sophisticated ability to communicate insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1);</li> <li>Use chosen passages judiciously in analysing how language and action might be interpreted, engaging with the themes of waiting, uncertainty and existential despair, for example. There might also be an insightful exploration of how language and action create farcical effects (AO2ii);</li> <li>Demonstrate confidence in using and evaluating different literary and linguistic approaches to texts. There will be sophisticated discussion, perhaps, of specific philosophical preoccupations and patterns of dialogue; of verbal and non-verbal comic routines, and how these might be interpreted - in terms of the language of existentialism/the theatre of the absurd, for example (AO3ii);</li> <li>Show insightful appreciation of implications of dramatic form in shaping overall meaning and interpretation (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>		
<b>3</b>	<b>20</b>	<ul style="list-style-type: none"> <li>Express clearly 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 chosen passages, and valid connections between them in analysing how language and action might be interpreted, engaging with the themes of waiting, uncertainty and existential despair, for example. There might also be some exploration of the creation of farcical effects (AO2ii);</li> <li>Show secure ability to use and evaluate different literary and linguistic approaches to the text. There may be some understanding of perhaps, of specific philosophical preoccupations and patterns of dialogue; of verbal and non-verbal comic routines, and how these might be interpreted - in</li> </ul>
	<b>19</b>	
	<b>18</b>	

		<p>terms of the language of existentialism / the theatre of the absurd, for example (AO3ii);</p> <ul style="list-style-type: none"> <li>• Demonstrate a clear appreciation of implications of dramatic form in shaping overall meaning and interpretation (AO4).</li> </ul>
--	--	---

**Generally sound**

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

**Basic**

<b>5i</b>	<b>14</b> <b>13</b> <b>12</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 some limited ability to use terminology effectively and accurately (AO1);</li> <li>• Make some basic use of chosen passages in examining some of the ways in which language and action might be interpreted. There may be some limited appreciation of the creation farcical effects (AO2ii);</li> <li>• Demonstrate some basic ability to use and evaluate different literary and linguistic approaches to texts. There may be a basic understanding of the dialogue of comic routines and some limited consideration of some of the ways in which the play might be interpreted philosophically. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii);</li> <li>• Show some basic awareness of implications of dramatic form in shaping overall meaning and interpretation (AO4).</li> </ul>
-----------	-------------------------------------	--

**Limited**

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

**Answers which do not reach the standard defined for Band 5 because they:**

<b>U</b>	<b>8, 7, 6,</b> <b>5, 4, 3,</b> <b>2, 1</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>
----------	---	--

**Samuel Beckett: *Waiting for Godot***

<b>Qn. no. 4b</b>	<b>Max. marks</b> 30	A playwright's job is to ask questions, not to suggest answers'. Examine some of the ways in which <i>Waiting for Godot</i> asks questions in the light of this comment. In your answer you should refer closely to the linguistic detail and dramatic effects of at least two 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 some of the linguistic and dramatic means through which Beckett's characters explore the meaning and purpose of their existence (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

<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 written fluently, showing a sophisticated ability to communicate insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1);</li> <li>Use chosen passages judiciously in analysing some of the ways in which characters use language to interrogate their existence and express states of mind and feeling, engaging perhaps with the themes of waiting, time, memory, uncertainty, and existential despair, for example (AO2ii);</li> <li>Demonstrate confidence in using and evaluating different literary and linguistic approaches to texts. There may well be a confident understanding of the nature and complexity of questions asked by the play: allusions to 'Godot'; biblical references; construction/subversion of meaning; philosophical meditations; self-conscious/ironic language games (AO3ii);</li> <li>Show insightful appreciation of implications of dramatic form in relation to the ways in which Beckett's characters explore the purpose of their existence (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>		
<b>3</b>	<b>20</b>	<ul style="list-style-type: none"> <li>Express clearly 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 chosen passages in analysing some of the ways in which characters use language to interrogate their existence and express states of mind and feeling, engaging perhaps with the themes of waiting, time, memory, uncertainty, and existential despair, for example (AO2ii);</li> <li>Show competent ability to use and evaluate different literary and linguistic</li> </ul>
	<b>19</b>	
	<b>18</b>	



		<p>approaches to text. There may be some understanding of the nature and complexity of questions asked by the play: allusions to 'Godot'; biblical references; construction/subversion of meaning; philosophical meditations; self-conscious/ironic language games (AO3ii);</p> <ul style="list-style-type: none"> <li>• Demonstrate a clear appreciation of some of the implications of dramatic form in relation to ways in which Beckett's characters explore the purpose of their existence (AO4).</li> </ul>
--	--	---

**Generally sound**

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

**Basic**

5i	14 13 12	<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 effectively and accurately (AO1);</li> <li>• Make some basic use of selected passages in analysing some of the ways in which characters use language to interrogate their existence and express states of mind and feeling (AO2ii);</li> <li>• Demonstrate some basic ability to use and evaluate different literary and linguistic approaches to texts. There will be some basic awareness of the complexity of language used. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii);</li> <li>• Show some basic awareness of some of the implications of dramatic form in relation to the ways in which Beckett's characters explore the purpose of their existence (AO4).</li> </ul>
----	----------------	--

**Limited**

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

**Answers which do not reach the standard defined for Band 5 because they:**

U	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> <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>
---	------------------------------	--

**Brian Friel: *Translations***

<b>Qn. no. 5a</b>	<b>Max. marks 30</b>	Hugh claims in <i>Translations</i> that what the Irish lack in material possessions or wealth, they compensate for in spiritual and intellectual riches. How far and in what ways do the language and action of the play support this view? 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 presentation of material/spiritual values in the play. Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text. (AO3ii.). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

<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 written fluently, showing a sophisticated ability to use insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1);</li> <li>Make judicious use of selected passages in focusing on the presentation and material/spiritual values. Candidates may consider these in relation to a range of issues and experiences: cultural heritage; schools and learning; individual identity and personal growth; social relationships; awareness of economic/political processes; representations of history, for example (AO2ii);</li> <li>Use and evaluate different literary and linguistic approaches to texts with confidence, and show sophisticated insight into the complexities of presentation: the different perspectives of Hugh, Jimmy and Maire, for example; strategic importance of code-switching; use of Gaelic in relation to English, Greek and Latin; discriminating use of literary allusions (AO3ii);</li> <li>Show insightful appreciation of the ways in which the play focuses our attention on spiritual/material values and changing economic realities (displacement of hedge schools, and failure of potato crops for example); symbolic, ironic and allegorical level of presentation (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>		
<b>3</b>	<b>20</b>	<ul style="list-style-type: none"> <li>Communicate insights gained from study of language and literature with confidence. Terminology is accurately used in relation to relevant detail;</li> <li>Make sensible use of selected passages focusing on the presentation and material/spiritual values. Candidates may consider these in relation to a range of issues and experiences (AO2ii);</li> <li>Use and evaluate different literary and linguistic approaches to texts competently. There will be a secure understanding of aspects of</li> </ul>
	<b>19</b>	

	18	<p>presentation: the different perspectives of Hugh, Jimmy and Maire, for example (AO3ii);</p> <ul style="list-style-type: none"> <li>Show some competent appreciation of the ways in which the play focuses our attention on spiritual/material values and changing economic realities: symbolic, ironic and allegorical level of presentation (AO4).</li> </ul>
--	----	---

**Generally sound**

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

**Basic**

5i	14 13 12	<ul style="list-style-type: none"> <li>Show some basic ability to express insights gained from the study of literary and linguistic approaches to texts, and limited ability to use appropriate terminology accurately (AO1);</li> <li>Make some basic use of selected passages in demonstrating partial understanding. There will be some limited appreciation of the presentation of material/spiritual values (AO2ii);</li> <li>Use and evaluate different literary and linguistic approaches to texts in a limited way, showing some basic understanding of aspects of presentation: the different perspectives of Hugh, Jimmy and Maire, for example. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii);</li> <li>Demonstrate some basic understanding of ways in which the play focuses our attention on spiritual/material values and changing economic realities (AO4).</li> </ul>
----	----------------	---

**Limited**

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

**Answers which do not reach the standard defined for Band 5 because they:**

U	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> <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>
---	------------------------------	--

**Brian Friel: *Translations***

<b>Qn. no. 5b</b>	<b>Max. marks 30</b>	Friel has referred to the 'distinctive voices' of <i>Translations</i> . Which, in your view, are the most distinctive and important voices in the play? In your answer you should refer closely to the linguistic detail and dramatic effects of at least two passages.
-------------------	----------------------	---

**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 the language used by selected 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 a 'voice', focusing on distinctive 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 'voice': utterance types; agenda setting; semantic, lexical and grammatical choices; use of imagery; terms of address; tone; phonological and prosodic features, for example (AO3ii);</li> <li>Show very good understanding of the implications of dramatic form, and cultural/political context (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>		
<b>3</b>	<b>20</b>	<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 chosen characters' 'voices': use language, focusing on distinctive features of presentation and characterisation (AO2ii);</li> <li>Demonstrate competent ability to use and evaluate different literary and linguistic approaches to the text. Band 3 responses are likely to show secure understanding of how chosen characters' attitudes, values and perspectives are expressed in their 'voices' (AO3ii);</li> <li>Show competent understanding of the implications of dramatic form, and cultural/political context (AO4).</li> </ul>
	<b>19</b>	
	<b>18</b>	

<b>Generally sound</b>		
<b>4</b>	<b>17</b> <b>16</b> <b>15</b>	<ul style="list-style-type: none"> <li>Fully meet the criteria for Band 5;</li> <li>Begin to show evidence of achievement against the criteria for Band 3.</li> </ul>
<b>Basic</b>		
<b>5i</b>	<b>14</b> <b>13</b> <b>12</b>	<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 basic use of selected passages in exploring and analysing chosen characters' 'voices' (AO2ii);</li> <li>Demonstrate some basic ability to use and evaluate different literary and linguistic approaches to text, and a basic awareness of into how selected characters' attitudes, values and perspectives are expressed in their 'voices'. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii);</li> <li>Show some basic awareness of the implications of dramatic form, and cultural/political context (AO4).</li> </ul>
<b>Limited</b>		
<b>5ii</b>	<b>11</b> <b>10</b> <b>9</b>	<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>	<b>8, 7, 6,</b> <b>5, 4, 3,</b> <b>2, 1</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>

Tennessee Williams: *A Streetcar Named Desire*

<b>Qn. no. 6a</b>	<b>Max. marks</b> 30	A morbid preoccupation with guilt and death runs through <i>A Streetcar Named Desire</i> . How far do the language and action of the play support this view? In your answer you should refer closely to at least two 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 language linked to guilt and death 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).

<b>Band</b>	<b>Marks</b>	<b>DESCRIPTOR</b>
<b><i>Very good</i></b>		
<b>1</b>	<b>30</b>	<ul style="list-style-type: none"> <li>Be fluently written, showing a sophisticated ability to communicate insights gained from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1);</li> <li>Make judicious use of chosen passages in analysing ways in which (for example) Blanche's language reflects her deeper preoccupations and 'delusions'. Reference might well be made to the past, bathing, Belle Reve and Allan Grey. The later language and actions of Stella and Mitch might also be considered (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 complexities of Blanche's discourse and that of other relevant characters: rhetorical/lyrical strategies; lexical and grammatical choices; gothic allusions; tone and register; use of euphemism and linguistic subterfuge; paralinguistic features (AO3ii);</li> <li>Show insight into the complexity of levels of presentation, naturalistic and symbolic: (stage directions; use of music, lighting and sound; movement and gesture; costume; use of stage properties, for example). (AO4)</li> </ul>
	<b>29</b>	
	<b>28</b>	
	<b>27</b>	
	<b>26</b>	
	<b>25</b>	
	<b>24</b>	

<b><i>Proficient</i></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><i>Competent</i></b>		
<b>3</b>	<b>20</b>	<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 judicious use of chosen passages in analysing ways in which (for example) Blanche's language reflects her deeper preoccupations and 'delusions'. Reference might well be made to the past, bathing, Belle Reve and Allan Grey. The later language and actions of Stella and Mitch might also be considered (AO2ii);</li> <li>Use and evaluate different literary and linguistic approaches to the study of language and Literature with confidence, showing a secure understanding of features of Blanche's discourse and perhaps that of other relevant characters (AO3ii);</li> </ul>
	<b>19</b>	
	<b>18</b>	

		<ul style="list-style-type: none"> <li>Show some understanding of levels of presentation, naturalistic and symbolic: stage directions; use of music, lighting and sound; movement and gesture; costume; use of stage properties, for example (AO4).</li> </ul>
--	--	--

**Generally sound**

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

**Basic**

<b>5i</b>	<b>14</b> <b>13</b> <b>12</b>	<ul style="list-style-type: none"> <li>Show some basic ability, straightforwardly expressed, to communicate insights from the study of Language and Literature, and some limited ability to use terminology accurately (AO1);</li> <li>Make some basic use of selected passages in analysing ways in which (for example) Blanche's language reflects her deeper preoccupations and 'delusions' (AO2ii);</li> <li>Demonstrate some basic understanding of the usefulness of different literary and linguistic approaches to the text in examining Blanche's language and actions. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii);</li> <li>Show some basic understanding of dramatic method (AO4).</li> </ul>
-----------	-------------------------------------	--

**Limited**

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

**Answers which do not reach the standard defined for Band 5 because they:**

<b>U</b>	<b>8, 7, 6,</b> <b>5, 4, 3,</b> <b>2, 1</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>
----------	---	--

Tennessee Williams: *A Streetcar Named Desire*

<b>Qn. no. 6b</b>	<b>Max. marks 30</b>	Stanley is as much a positive as a destructive force in the play.' How far do the language and action of <i>A Streetcar Named Desire</i> support this view? In your answer you should make detailed reference to <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 details of language in specific dramatic contexts (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

<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 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> </ul>
	<b>29</b>	<ul style="list-style-type: none"> <li>Make judicious use of selected passages in analysing Stanley's language and actions. There will be a clear understanding of the means by which he expresses states of mind and feeling (perhaps in relation to other characters), and articulates particular attitudes, perspectives and values (AO2ii);</li> </ul>
	<b>28</b>	
	<b>27</b>	<ul style="list-style-type: none"> <li>Use and evaluate different literary and linguistic approaches to texts with confidence. The complexities of Stanley's speech and its effects may be explored with sophistication and insight: race, class and gender implications; utterance types and functions; syntax; register; use of loan words, colloquialism and slang; use of imagery; lexical choices, tone; phonological and prosodic features (AO3ii);</li> </ul>
	<b>26</b>	
	<b>25</b>	
	<b>24</b>	<ul style="list-style-type: none"> <li>Show insightful appreciation of the implications of dramatic form in terms of Stanley's overall significance, and possible frameworks for judgement: the use of stage directions and expressionistic methods in particular (AO4).</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>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> </ul>
	<b>19</b>	<ul style="list-style-type: none"> <li>Make sensible use of chosen passages in analysing Stanley's language and actions. There will be a sound understanding of the means by which he expresses states of mind and feeling (perhaps in relation to other characters), and articulates particular attitudes, perspectives and values (AO2ii);</li> </ul>
	<b>18</b>	<ul style="list-style-type: none"> <li>Use and evaluate different literary and linguistic approaches to texts</li> </ul>



		<p>competently. There will be some appreciation of Stanley's speech and its effects and of race, class and gender implications (AO3ii);</p> <ul style="list-style-type: none"> <li>Show secure appreciation the implications of dramatic form in terms of Stanley's overall significance, and possible frameworks for judgement: the use of stage directions and expressionistic methods in particular (AO4).</li> </ul>
--	--	--

**Generally sound**

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

**Basic**

<b>5i</b>	<b>14</b> <b>13</b> <b>12</b>	<ul style="list-style-type: none"> <li>Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of both Language and Literature, and some limited ability to use terminology accurately (AO1);</li> <li>Make some basic use of selected passages, demonstrating a partial understanding of Stanley's behaviour (AO2ii);</li> <li>Use and evaluate different literary and linguistic approaches to texts in a basic way. There will be some limited appreciation of Stanley's speech and its effects. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii);</li> <li>Show some basic awareness of the implications of dramatic form in terms of Stanley's overall significance and possible frameworks for judgement (AO4).</li> </ul>
-----------	-------------------------------------	--

**Limited**

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

**Answers which do not reach the standard defined for Band 5 because they:**

<b>U</b>	<b>8, 7, 6,</b> <b>5, 4, 3,</b> <b>2, 1</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>
----------	---	--

# 2719 Experience into Words

## 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.

\*See Appendix C in the *Approved Specification: Use of Technical Terms in Question Papers and Candidates' Answers*.

## SECTION A

<b>Question 1a</b> <b>(30 marks)</b>	<p>‘Look again at <b>Passage A</b>, the monologue from <i>Coriolanus</i> in which Coriolanus refuses to listen to his friend and family even though he is privately having second thoughts, and <b>Passage B</b>, the transcription of the interview in which Prince Charles does not realise his private comments can be heard.</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>
---	---

**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 non-fictional forms (AO2ii); evaluate the effects of construction and delivery of such texts showing how they shape interpretations such as the constructed form and vocabulary of the soliloquy compared to the tone of the transcription (AO3ii); show an appreciation of how the different forms, contexts, style and vocabulary of the texts shape their meanings such as the use of blank verse and imagery in the first text compared with the spontaneous nature of the second (AO4).

Band	Marks	DESCRIPTOR
<b>Very good</b>		
<b>1</b>	<b>30</b>	<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 passages 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 and passages shape meaning and interpretation (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>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 soliloquy (such as its more formal and measured lexis) 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 (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 and passages (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 passages 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 and passages shape meaning and interpretation (AO4).</li> </ul>

<b>Generally sound</b>		
4	17 16 15	<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>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 (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 and passages shape meaning and interpretation (AO4).</li> </ul>

<b>Limited</b>		
5ii	11 10 9	<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>		
U	8, 7, 6 5, 4, 3 2, 1	<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>

## SECTION B

<b>Question 2</b> <b>(30 marks)</b>	<p>Look again at <b>Passage C</b>, an extract from an article in which the writer offers his personal view of a television programme in which Prince Charles, Prince William and Prince Harry give a public interview.</p> <p>A much more favourable review of the same programme is to be published in a different newspaper.</p> <p>(a) Basing your answer closely on the material in the extract, write the opening of the more favourable review (between 120–150 words).</p> <p>(b) Write a commentary which compares the literary and linguistic features of your review with those of the original text.</p>
--	---

**NOTES ON THE TASK:**

Candidates should show the use of appropriate language and written expression in writing the review and knowledge and insights about the form compared to the different strategies used in the first article 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>Very good</b>		
<b>1</b>	<b>30</b>	<ul style="list-style-type: none"> <li>• Consistently accurate, structured, assured written expression which, in the creative piece, 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 which can lead to different meanings (AO4);</li> <li>• A sophisticated consideration of the ways in which different features convey different values and attitudes in different forms of writing (for example, how different senses of audience 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>29</b>	
	<b>28</b>	
	<b>27</b>	
	<b>26</b>	
	<b>25</b>	
<b>24</b>		



<b>Proficient</b>		
2	23 22 21	<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>Competent</b>		
3	20  19  18	<ul style="list-style-type: none"> <li>Clear, accurate written expression which, in the creative piece, 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> <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 review and the creative piece) which can lead to different meanings (AO4);</li> <li>A clear consideration of the ways in which different features (such as some awareness of persuasive 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> <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>		
4	17 16 15	<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>Basic</b>		
5i	14  13  12	<ul style="list-style-type: none"> <li>On balance, reasonably effective written expression (though with occasional lapses) which, in the creative piece, 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>

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

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

# Grade Thresholds

Advanced GCE English Language & Literature 3829 / 7829  
June 2008 Examination Series

## Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
2714	Raw	60	45	39	33	28	23	0
	UMS	90	72	63	54	45	36	0
2715	Raw	60	42	37	32	28	24	0
	UMS	120	96	84	72	60	48	0
2716	Raw	60	49	43	38	33	28	0
	UMS	90	72	63	54	45	36	0
2717	Raw	60	46	41	36	32	28	0
	UMS	90	72	63	54	45	36	0
2718	Raw	60	51	45	39	33	28	0
	UMS	90	72	63	54	45	36	0
2719	Raw	60	41	37	33	29	26	0
	UMS	120	96	84	72	60	48	0

## Specification Aggregation Results

Overall threshold marks in UMS (ie after conversion of raw marks to uniform marks)

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

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

	A	B	C	D	E	U	Total Number of Candidates
3829	12.8	32.8	59.7	81.5	95.4	100	1167
7829	15.7	42.5	73.0	93.1	99.1	100	1022

For a description of how UMS marks are calculated see:  
[http://www.ocr.org.uk/learners/ums\\_results.html](http://www.ocr.org.uk/learners/ums_results.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**

**14–19 Qualifications (General)**

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)**

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations  
is a Company Limited by Guarantee  
Registered in England  
Registered Office; 1 Hills Road, Cambridge, CB1 2EU  
Registered Company Number: 3484466  
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)  
Head office  
Telephone: 01223 552552  
Facsimile: 01223 552553

© OCR 2008

