



GCE MARKING SCHEME

ENGLISH LANGUAGE AND LITERATURE AS/Advanced

SUMMER 2013

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2013 examination in GCE ENGLISH LANGUAGE AND LITERATURE. They were finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conferences were held shortly after the papers were taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conferences was to ensure that the marking schemes were interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conferences, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about these marking schemes.

LL1 – Summer 2013

Unit-specific Guidance

In this Unit candidates are required to answer two questions, one from Section A and one from Section B. All questions carry **40** marks.

A total of **80 marks** is the maximum possible for this unit.

Relevant assessment objectives for LL1 as a whole:

- AO1** Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression;
- AO2** Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts;
- AO3** Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception.

The table below shows the weighting of the assessment objectives in each section:

| LL1 | % | AO1% | AO2% | AO3% |
|------------------|----------------|----------------|---------------|----------------|
| SECTION A | 30 (15) | 12 (6) | 6 (3) | 12 (6) |
| SECTION B | 30 (15) | 12 (6) | 6 (3) | 12 (6) |
| TOTAL | 60 (30) | 24 (12) | 12 (6) | 24 (12) |

**SECTION A: Poetry pre-1900 and unseen text
(40 marks)**

The ratio of the three AOs for Section A in terms of weighting is:

| | | |
|-------------------|------------------|-------------------|
| AO1: 2; | AO2: 1; | AO3: 2. |
| (16 marks) | (8 marks) | (16 marks) |

Notes

We may expect candidates to select some of the following approaches to the question. It is also possible that candidates may select entirely different approaches. Candidates are required to consider the attitudes conveyed by literary and linguistic approaches, not just to note the features. They are asked for their views: look for intelligent and interesting discussion, but be tolerant, and credit any valid points that emerge from their analysis of the actual language.

Q.1 Text A and Text B

Possible Approaches

- **Overview:** The texts are connected by the theme of marriage. Bradstreet's poem is a declaration of her love for her husband, Simon, who she married at the age of 18. In the poem, Bradstreet suggests that their marriage is strong enough to face any challenge, even death. Bradstreet was a happily married mother of 8 children. Her puritan religious beliefs are shown in the final couplet's reference to the afterlife. The webpage article 'What are the Tricks to a Happy Marriage?' offers advice and guidance for readers who wish to avoid divorce. The tone is light-hearted and humorous whilst trying to convey several serious points. Text B provides a less subjective view of marriage with a more balanced approach to the subject, whereas Text A is a series of heartfelt emotions from a wife to her husband. The texts are written from different gender perspectives. The poem is spoken from a wife to her husband whereas the unseen offers a male viewpoint on marriage albeit in a humorous style.
- **Form and structure - Text A:** Single stanza of twelve lines, rhyming couplets, iambic pentameter, trochaic foot on 'If', first person plural address 'we', direct address 'ye women'; **Text B:** Six paragraphs of prose, sub-headings provide checklist, headline end-focus 'Happy Marriage', Henny Youngmann anecdote adds humour whilst making serious point, moves between second and third person address.
- **Grammar - Text A:** Declarative mood, imperative 'let's so persever', syntax inversion in line 1, parenthesis 'ye women', tripling of fore-grounded conditional 'If', present tense 'I prize'; **Text B:** Declarative mood outlines problems, imperatives 'Get out those calendars', syndetic list 'forgiveness, compromise and patience', pre-modified noun phrases 'successful marriage', 'happy marriage'.
- **Lexis – Text A:** Lexical set of riches 'prize', 'gold', 'riches', repeated abstract noun 'love', intensifiers 'ever', 'all', 'surely', comparative adverbial phrase 'more than', stative verbs 'I prize', 'I pray', first person pronouns 'I', 'we' and determiner 'My', archaic second person pronoun 'thee' and determiner 'thy', proper Noun 'East'; **Text B:** Repeated abstract noun 'marriage', modal verbs 'can', 'should', second person pronouns and determiners, proper noun 'Henny Youngmann', abstract nouns 'romance', 'fun', repetition 'secret'.
- **Imagery – Text A:** Metaphor 'two were one', allusion 'mines of gold', 'all the riches', water imagery 'rivers cannot quench', images of money 'repay', 'recompense'; **Text B:** Metaphors 'ball and chain', 'the keys to success', metonymy 'that walk down the aisle'.
- **Phonology and orthography – Text A:** Assonance 'ee' – 'we', 'thee', 'me', internal rhyme – 'way repay', alliteration – 'live...love let's', bilabial nasals – 'more...may'; **Text B:** Plosives 'part of the picture', sibilance 'spare for a spouse'.

Q.2 Text C and Text D

Possible Approaches

- **Overview:** The texts are connected by the overthrow of dictatorships, particularly the symbolic destruction of the statue of a cruel and oppressive leader. In the poem Shelley explores the shattered remains of the statue of the tyrannical ruler Ozymandias. Shelley was a Romantic poet who held many revolutionary ideas. He believed in opposing tyranny and threatened political conservatism with his atheist and anti-establishment writing. The news article, written by Middle East correspondent Paul Wood for the BBC in 2004, records the recent events surrounding the toppling of Saddam Hussein's statue in Paradise Square in Baghdad.
- Form and structure - Text C: English and Italian sonnet form merged ababacdc edefef, iambic pentameter, several voices 'I', 'traveller' and 'Ozymandias', caesura 'Nothing beside remains', enjambment; Text D: Past tense in headline, sub-heading 'Noose', emboldened first paragraph sets scene, embedded image of falling statue and key quotation from article, quotations from onlookers.
- Grammar - Text C: Declarative mood to set scene, imperative with exclamatory 'Look on my works...despair!', simple sentence 'Nothing beside remains', descriptive clauses build to present image of shattered statue, oxymoron "colossal wreck", syndetic pairs 'boundless and bare', 'lone and level'; Text D: Declarative mood to set scene, syndetic list of present participle verbs, asyndetic list of insults, simple sentence 'Saddam remained stubbornly unyielding'.
- Lexis – Text C: Proper noun - importance of name 'Ozymandias', mystery created by adjective 'antique', lexis associated with decay: compound adjective 'half-sunk', pre-modified noun phrase 'shattered visage' lexical sets of facial expressions 'frown', 'wrinkled lip', 'sneer', suffix '-less' in 'trunkless', 'lifeless' and 'boundless'; Text D: Proper nouns of names and places, present participle dynamic verbs 'crashing', 'pitching', 'falling', pre-modification 'hollow, metal dictator', adverbs 'nominally', 'peacefully'.
- Imagery – Text C: Symbolism of fractured statue, personification of facial features, metonym 'the hand that mocked them', emptiness of the desert scene; Text D: Symbolism of toppled statue, reification 'hollow, metal dictator', metaphor 'in a torrent', incongruity between unarmed Iraqis using 'bare hands' and US 'military muscle' with M16s and tanks, imagery of lynching with reference to 'noose'.
- Phonology and orthography – Text C: Sibilance 'legs of stone/Stand...on the sand,/Half-sunk, a shattered visage', alliteration of 'l' in 'lone and level', plosives 'boundless and bare', onomatopoeia 'sneer'; Text D: Sibilance 'Saddam's statue', onomatopoeia 'crashing', fricatives 'forwards and falling from', bilabials 'military muscle'.

SECTION B: Prose
(40 marks)

The ratio of the three AOs for Section B in terms of weighting is:

| | | |
|------------|-----------|------------|
| AO1: 2; | AO2: 1; | AO3: 2. |
| (16 marks) | (8 marks) | (16 marks) |

Notes

We may expect candidates to select some of the following approaches to the question. It is also possible that candidates may select entirely different approaches. Candidates are required to consider the attitudes conveyed by literary and linguistic approaches, not just to note the features. They are asked for their views: look for intelligent and interesting discussion, but be tolerant, and credit any valid points that emerge from their analysis of the actual language.

Stuart: A Life Backwards and Once in a House on Fire

Q.3 Overview: This extract is taken from the section of the novel where Stuart, Alexander and others have been protesting Ruth and John's innocence by sleeping rough on the streets of London. In the passage Stuart has an aggressive encounter initially with Alexander and then later in the passage with a passing police officer. A recurring issue in Stuart's aggressive rant is his attack on the middle classes; this charge is particularly levelled at Masters as Stuart questions Masters' motivations for writing his biography. Typical of the novel as a whole, there is some strong language in the passage which reflects the strength of Stuart's emotions on this subject.

- Present participle verbs 'lurching', 'rattling'
- Adjective 'feral'
- Expletives
- Mocking rhetorical interrogative 'What's the answer?'
- Imperatives 'Go find...'
- Exclamatory tone
- Provocative noun phrase 'your mates'
- Fricatives 'faintest fucking clue'
- Simple sentences 'He asks this fifteen times. I tell him to shut up.'
- Italics to show prosodic stress '*Shut up*'

Connections

Wider comments on the presentation of anger elsewhere in the novel are likely to explore other examples of Stuart's 'rageous' behaviour. Due to his mental disorders he is unable to control his emotions and rationalise his behaviour often becoming violent with the people he most loves such as Sophie and the Little 'Un. The reader of course is able to partly justify Stuart's behaviour as we can see that it may be a learned response to the abuse he has suffered as a child. In the partner text, however, the angry and aggressive behaviour Andrea is forced to endure is far less sympathetically presented. There is little justification or even reason for many of the angry outbursts exhibited by Andrea's stepfather. Andrea's own anger at the desperate situation she finds herself and her family in is revealed in a series of minor rebellions in order to make her voice heard.

Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the question. Refer to the assessment grid and reward all valid points.

Q.4 Overview: This extract is taken from the middle of the novel where Stuart finally admits to Masters the details of the 'Unmentionable Crime'. This revelation has been some time coming as Stuart is reluctant to speak about this incident as he appreciates the seriousness of his crime, threatening to kill his own son. In the passage Stuart acknowledges his abuse of Sophie at an emotional and physical level. Masters presents Sophie as loyal and caring, an innocent bystander to Stuart's self-destructive tendencies. We also learn that Sophie had approached a psychiatrist in an attempt to avoid the confrontation that then takes place, but the psychiatrist did nothing to help the situation. As readers we are shocked but not surprised by Stuart's violent behaviour.

- Expletive in pre-modified noun phrase 'fucking money'
- Parallelism 'in and out'
- Asyndetic list 'insured it, taxed it, bought a crash helmet'
- Minor sentence 'Thrashed it to pieces'
- Violent verbs 'smashed', 'dived', 'threatened'
- Colloquial phrasing 'gone off me head'
- Metaphor 'Stuart scared her rigid', 'I can see the madness in his eyes'
- Simple sentence 'He is frightening me.'
- Repeated adverb 'really scared', 'really fresh'
- Imperative 'Leave me alone'
- Phonetic spelling 'fookin'
- Elision of adverb 'parently' suggests lack of awareness
- Threatening clause 'I'm gonna kill you'

Connections

Wider comments on the presentation of male and female relationships elsewhere in the novel may consider other failed romantic relationships Stuart has encountered such as his liaison with the overdosed Kayt. Stuart's relationship with his mother is very complex; the reader is forced into a lack of sympathy for Judith due to her refusal to come to terms with the sexually violent behaviour of one of her sons towards the others and the way in which she washes her hands of Stuart and his criminal behaviour. However she remains constant in her connection to him attending the inquest into his death and clearing away the debris left at his graveside by Stuart's friends. In the partner text male/female relationships are often violent and unfulfilling like many of those in the core text. The reader cannot help but wonder what Andrea's life would have been like had her real father lived, instead a succession of violent and unreliable step-fathers create a series of difficult relationships for Lorraine and her children.

Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the question. Refer to the assessment grid and reward all valid points.

Cold Comfort Farm and Sons and Lovers

Q.5 Overview: This extract is taken from relatively early on in the novel, in chapter 5, when Flora is trying to establish the exact nature of her situation at Cold Comfort. Judith refuses to speak about the past to Flora but hints that Flora's father had been badly treated by the Starkadder family in the past and for this Judith wants to make amends to Flora by allowing her to live with them rent free. Judith's behaviour in this extract is not however a generous offer of acceptance but more a begrudging disinterest, an unwelcome intrusion on Judith's loneliness surrounded by the pictures of her son. Gibbons creates a comically melodramatic scene which is undercut as usual by Flora's practical simplicity.

- Numeral adjectives 'two hundred', 'six weeks to twenty-four years'
- Pre-modification 'soiled red dressing-gown'
- Simple sentence 'The bed was not made.'
- Repeated metaphor 'a nest of lifeless black snakes'
- Metaphor 'the raw air splintered...laugh'
- Exclamatory tone 'Busy!'
- Allusion to death 'my own shroud'
- Modified noun phrases 'my loneliness' and 'the web of my solitude'
- Ellipsis
- Adverbs 'draggingly', 'unwillingly', 'violently'
- Simile 'like the blind outflinging of a tortured beast'
- Repeated imperative 'keep it'
- Simple sentence 'Judith had sunk into a reverie.'

Connections

Wider comments on the presentation of loneliness elsewhere in the core text will possibly begin with Aunt Ada Doom who exists in a hermit-like state after seeing something terrible 'in the woodshed'. However, many of the characters experience loneliness in some form or another, which is why they are so susceptible to Flora's manipulations to increase their happiness. Elfine is lonely until Flora arranges a marriage between Elfine and Dick Hawk-Monitor, Seth despite his love affairs is extremely lonely and seeking fulfilment from a career in film. Amos is aloof from his wife and family and is only finally happy when he decides to embark on a career as a preacher; Reuben makes Flora his confidant regarding his plans for the farm as he has no-one really to talk to regarding such matters. In the partner text, Mrs Morel leads a lonely existence despite being married with children. The breakdown of her marriage forces her to put all of her love and energy into her children who in turn leave her in solitude and loneliness. Miriam too suffers from feelings of loneliness when Paul deserts her.

Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the question. Refer to the assessment grid and reward all valid points.

Q.6 Overview: This extract is taken from chapter 16; Aunt Ada has decided to hold the Counting at 1.30am. Amos has decided to face down his mother and leave Cold Comfort to follow his religious calling. In the moments following the tension of Amos's grand exit, Urk stumbles forward with a cry. He has been rejected by Elfine so chooses to take Meriam as a secondary reward. Rather than be offended by the substitution, Gibbons gives Meriam a laconically humorous line of resignation 'I'll have him, if un wants me', despite her obvious horror at Urk's advances. Urk appears to reveal some passion for Meriam towards the end of the extract but ironically speaks more respectfully of his water-voles than his future bride.

- Pre-modified noun phrase 'a wild cry'
- Metaphors 'pools of pain', 'bruised thoughts'
- Adverbs 'insanely, noiselessly'
- Lexical set of verbs of defeat 'failed', 'beaten', 'choked', 'lost'
- Repetition of possessive pronoun with exclamatory tone 'Mine!'
- Imperative mood 'Come here'
- Lexical set of nouns associated with being unclean 'dirt', 'mud', 'my handful of dirt'
- Hyperbole 'Oh, why did I iver think she was mine?'
- Bathos '*Milk Producers' Weekly Bulletin*'
- Incongruity
- Dialect 'Don't you 'ave 'im, ducky,'

Connections

Wider comments on Gibbons and Lawrence's presentation of jealousy are likely to focus on the mothers in both texts, Judith's feelings of jealousy of the other women in Seth's life are mirrored in Mrs Morel's concerns for the attachments her sons are making and their subsequent lack of attention to her needs and wishes. Aunt Ada Doom is jealous of her children and grandchildren's freedoms and therefore restricts their movement out of her control by threatening them with her demise. In *Sons and Lovers* Mrs Morel also uses illness as a means of blackmailing Paul into devoting himself to her. In *Cold Comfort Farm* Gibbons uses a great deal of humour to present the jealous behaviour of the characters whereas in *Sons and Lovers* the discussion of these strong emotions are presented in a much more serious style.

Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the question. Refer to the assessment grid and reward all valid points.

In Cold Blood and True History of the Kelly Gang

Q.7 Overview: In this extract, Capote presents Herbert Clutter, the master of River Valley Farm. Capote presents Herb to the reader as a man very much in control of work, community and family. Herb is in good health, fit, trim and strong. A happily married father of four, Herb is a role model of the American Dream, hard-working and successful. There is a sense of foreboding created by the description as it suggests that things are almost too good to be true. The style in which Capote presents Mr Clutter seems to echo the view he has of himself. There is possibly an underlying irony here that Capote wishes the reader to glimpse.

- Abstract noun 'master'
- Compound pre-modified noun phrases 'first-rate condition' 'a man's-man figure'
- Syndetic list of physical descriptions
- Aspirants 'healthy-hued'
- Numeral adjectives offer precise details of height and weight
- Superlatives 'richest', 'most widely known'
- Proper nouns add importance to Herb's roles
- Verbs 'wanted...obtained'
- Asyndetic list 'timid, pious, delicate'
- Plosives 'Clutter clan'
- Parenthesis establishes family history

Connections

Wider comments on the presentation of male characters elsewhere in the core text are likely to focus on Dick and Perry and may find these male characters lack Herb's moral fibre and confident yet humble outlook on life. The character of Alvin Dewey may also be rich for exploration as he embodies a number of Mr Clutter's characteristics. Father figures may be analysed and compared across the texts, making connections perhaps on the impact of lost father figures and the lack of a role model in the cases of Perry and Ned. There will be an opportunity for candidates to consider contextualised views of masculinity when exploring the male characters in these texts.

Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the question. Refer to the assessment grid and reward all valid points.

Q.8 Overview: In this extract taken from the end of the novel, Capote presents Dick after some time spent trapped in his prison cell, in custody waiting to be tried. Dick has convinced his fellow inmates that he is carefree and nonchalant but he is privately planning to escape and return to the mountains of Colorado where he once found refuge at a difficult time in his life. Capote presents Dick here as a dreamer but also a schemer as he is secretly harbouring a weapon that could make his escape more than just a possibility.

- Compound pre-modifiers 'light-hearted 'con-man' patter'
- Adjective 'popular'
- Parenthesis offers alternate point of view 'Killer! Killer!'
- Adverb 'Outwardly'
- Sibilance 'socialising or sleeping'
- Plosives 'private project'
- Euphemistic quotation 'a ride on the Big Swing'
- Oxymoron 'lethal niceness'
- Parallelism 'while he worked he schemed'
- Simple and minor sentences to recount Dick's earlier experiences
- Simile 'I felt like Tarzan'

Connections

Wider comments on the presentation of the need to escape elsewhere in the core text are likely to explore some aspect of Dick and Perry's time on the run, crossing the border into Mexico and their attempts to evade capture by the KBI. Candidates may consider the night of the murder itself and the Clutter family's inability to escape the clutches of their killers. On a more symbolic level, Perry's dreams could be analysed as a psychological means of escape from his violent, unfulfilling life. In the partner text physical imprisonment and the freedom of escape is a recurring motif for Ned and other members of his family and gang. Often imprisoned unfairly, Ned's thoughts are often of his lack of freedom and his desire to escape the life of the outlaw to be able to settle down with Mary Hearn and his unborn child.

Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the question. Refer to the assessment grid and reward all valid points.

Watching the Fire-Eater and The Lost Continent

Q.9 Overview: In this extract, taken from 'The Scheme of Things', Minhinnick describes the men who signed up to take part in a Community Programme scheme. The work is not well-paid but provides the participants with new skills from which they may acquire more permanent, better-paid work. The male participants are a cross-section of society, some more work shy than others. Minhinnick does not judge these men but presents their plight in a detached narrative which offers little by way of opinion.

- Abstract noun 'strangers'
- Pre-modified noun phrase 'easy comradeship'
- Simile 'like their muddied tools outside'
- Listing of present participles 'barrowing, digging, turf-and brick-laying'
- Reflexive pronoun 'themselves'
- Proper nouns to name workers
- Post-modification 'mechanic with yard-long hair'
- Alliteration 'wanted to work'
- Stereotype 'singing in Welsh'
- Tripling of non-finite clauses 'Whoring...stealing...holding up a post office.'
- Pathetic fallacy 'saturating mist'
- Syndetic list 'brothers, sisters and alsatians.'
- Comparative 'better living'
- Simple sentence 'I think he was twenty-two years old.'

Connections

Wider comments on the presentation of men elsewhere in the core text will explore the range of men Minhinnick encounters on his travels to Brazil, America and Ireland which are narrated in the book. The candidates may wish to consider Minhinnick and Bryson as men within the texts and explore their male perspective on the world. Other significant male figures in the core text may refer to the presentation of Brazilian men such as Chico Mendes in 'Rio De Journal', the poet, William Henry Davies, from 'On the Pill' as well as the variety of male drivers that Minhinnick encounters on his travels. In the partner text Bryson also meets a range of men from a variety of backgrounds on his travels across America, from the rich to the poor, the helpful to the rude and the informed to the ignorant.

Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the question. Refer to the assessment grid and reward all valid points.

Q.10 Overview: In this extract taken from the section entitled 'Trespassers', Minhinnick recalls an incident from his childhood where he would pit his wits against the gamekeeper of a local estate by poaching a variety of animals from his land. Minhinnick remembers fondly the feeling of trespassing on someone else's land, overhearing a conversation even held in the drawing room of the mansion house. In the passage Minhinnick remarks on the different appearance of that land today, the farm has been turned into a country pub. The only gamekeepers and poachers evident today are the signs above the lounge and the public room. Minhinnick wryly comments at the end of the extract that the poaching carried out by modernity is a much less honest form of trespassing.

- Assonance 'asphalt over the orchards'
- Collective noun 'rank'
- Proper noun 'Ford Sierras'
- Temporal adverbs 'Today', 'Now', 'Before'
- Pre-modified noun phrases 'expensive beer', 'plastic parasols'
- Proper nouns 'The Gamekeepers' Bar', 'The Poachers'
- Metaphor 'the sanitary age'
- Simple sentence 'Today the farmhouse has every convenience.'
- Humorous naming of toilets 'hens', 'cocks'
- Asyndetic listing of modifiers 'old, now unrecognisable front door'
- Syndetic pair 'wild hair and broken corduroy'
- Metaphor 'a different sort of trespasser'

Connections

Wider comments on the presentation of change elsewhere in the core text may explore the many memories Minhinnick explores from his younger days, comparing them to modern experiences and attitudes. Minhinnick's views on attitudes to Welsh rugby since his childhood to the present day are recorded in 'Our Back Pages' and the essay 'On the Pill' considers changing attitudes to writers and their work, focussing on the poems of William Henry Davies. Minhinnick often reflects on a time when the world was a simpler place, less commercialised, less polluted and regrets man's lack of respect for the natural world. In the partner text, Bryson also witnesses major changes during his lifetime to the familiar destinations of his homeland that he revisits in a nostalgic tour which leaves him dismayed and isolated. Very few of the places he visits have the same impact on him that they once did as they have now been tainted with commercialism.

Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the question. Refer to the assessment grid and reward all valid points.

The Time Traveler's Wife and The Time Machine

Q.11 Overview: In this extract from the chapter entitled 'After the End', Clare is 16 and she is recounting to Henry the details of her recent first date with a football player named Jason. Clare has felt pressured into seeing men other than Henry as many of her friends think Clare's refusal to date seems rather suspicious. The date goes well to begin with but after the usual meal and a movie, Jason expects more from Clare than she is willing to give. When Clare refuses, Jason becomes violent. Through dialogue between Clare and Henry in this extract Nifenegger reveals that Clare has been the victim of a physical assault. Henry's reaction is one of rage and he determines to make Jason suffer. Clare has presumably hoped for this response from Henry as she offers to drive him to Jason's house. Nifenegger deliberately creates suspense in this extract, holding back the key information from Clare as she aims to develop suspense for the reader as to what is being revealed and how Henry will react to Clare's revelations.

- Ellipsis 'So you went to a movie and...?'
- Proper noun 'Traver's'
- Interrogative mood
- Aspirants 'hardly hear her'
- Non-fluency features
- Italics to show prosodic stress '*really* mad'
- Simple sentences 'He wouldn't take me home.', 'I'm getting nervous.'
- Repetition 'no'
- Hyphens create broken speech
- Present tense verbs of undressing 'unbuttons', 'removes', 'peels'
- Colour adjectives 'dark and purple... white'
- Plosives 'burn...breast, blistered'

Connections

Wider comments on the presentation of violence elsewhere in the core text will probably concentrate on Henry and his necessity to use violence to cope with the extreme situations he finds himself in. In order to survive when he appears naked and vulnerable, Henry is forced to behave in a way that he would not choose to if he led an ordinary life. Likewise, the time traveller is forced into violence as a form of self-defence when he is attacked by the Morlocks. Both men become violent in extreme circumstances to ensure their own safety and the violence is therefore justifiable to the reader.

Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the question. Refer to the assessment grid and reward all valid points.

Q.12 Extract

Overview: This extract deals with the death of Clare's mother. It is 1998 and Clare is 27 years old. Lucille has been battling with cancer for some time and in the extract her ravaged body is finally at rest. There is an echoing sadness in the passage as Clare sits in silence watching the sun come up, before approaching her mother's bed to find out that she is no longer alive. The room is filled with silence – no more ragged breathing, no beating of her heart. Nifenegger evokes a real sense of sadness but also relief that Lucille will no longer suffer and that she has been set free from her illness to return to the 'mama' she once was.

- Present tense and simple sentences 'Mama is asleep, finally.', 'Mama is still.'
- Parallelism 'in her own bed, in her own room'
- Asyndetic list of past tense verbs 'talked, wept, laughed, yelled, called out'
- Simile 'like beeswax'
- Pre-modified noun phrase 'crusted lips'
- Metaphor 'breathing that has haunted my dreams'
- Lexical set of facial features 'mouth', 'eyes', 'eyebrows'
- Antonyms 'open' and 'closed'
- Minor sentences 'Nothing.', 'Silence.'
- Tripling 'No heart...lungs'
- Repetition of adjective 'perfect'
- End focus 'shining, laughing, released: free'
- Lack of dialogue in the majority of the passage

Connections

Wider comments on the presentation of death elsewhere in the core text are likely to explore Henry's dramatic death at the end of the novel. However, Henry's mother's sudden and violent death may also be compared with the slow painful death experienced by Clare's mother in the extract. Some candidates may wish to explore Clare's miscarriages as appropriate to this theme also. In the partner text, Weena's death is the most obvious point of comparison which would connect well with the other female deaths in the core text. Whether the time traveller himself is dead by the end of the novel or just lost in time the reader will never know as Wells chooses to leave the ending ambiguous in this regard.

Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the question. Refer to the assessment grid and reward all valid points.

A River Sutra and Short Cuts

Q.13 Overview: This extract is taken from the story of 'The Jain Monk'; a wealthy young man who has decided to renounce all worldly pleasure to become a monk. In the passage it is the father of the young man who appears desperate to persuade his son to change his mind and follow a different course of action. His father's impassioned anguish has a profound effect on the young man and he is moved to feelings of great compassion for the human beings he will be leaving behind if he pursues his current course. He names this suffering 'ahimsa', but the old Jain monk who is teaching him this new faith laughs at the young man's innocence as he knows how much more will be required to reach true enlightenment and 'freedom from the world'.

- Metaphor 'fear had coloured my father's reply'
- Lexical set of abstract nouns 'pain', 'suffering', 'endurance'
- Interrogative mood 'Do you know what it means to be such a monk?'
- Adverbial 'with such urgency'
- Pre-modification 'serene old monk'
- Antonyms 'life' and 'death'
- Metaphors 'numbness that froze my heart', 'the anaesthesia of wealth'
- Asyndetic list 'for him, for myself,...linked us all'
- Simple sentence 'it was my first experience of ahimsa.'
- Repeated verb 'suffer'
- Parallelism 'could not'
- Fricatives 'father's fear'
- Aspirants 'human heart...hurdles'
- Tripling of interrogatives in final paragraph

Connections

Wider comments on the presentation of suffering are likely to explore the different types of suffering that the characters in the core and partner texts face. Often suffering presents itself as a sense of disillusionment with life or a lack of purpose in existence; such as that experienced by the Jain monk in the passage, or the executive in his story. Similarly, Carver's characters suffer in a world that can often be cruel and remorseless. The Teacher and the Courtesan both suffer losses which bring them suffering, rather like Scotty's parents in 'A Small, Good Thing' or the death of the girl in 'So Much Water So Close to Home'. Both writers appreciate that suffering is part of human existence and present us with characters who face situations not so far removed from our own.

Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the question. Refer to the assessment grid and reward all valid points.

Q.14 Overview: In this extract taken from 'The Executive's Story', the lonely executive has renounced his job in the city to pursue a quieter life in the countryside. He becomes very lonely however until one evening his loneliness is shattered by a visit from a 'woman'. Mehta present this encounter almost as a dream or vision. The executive no doubt feels a physical connection with someone but the natural descriptions evoke something far more mysterious and intangible. It is a highly sensual passage, full of passion and sexual tension.

- Present participle verbs 'calming...exciting'
- Sibilance 'softness press against my shoulder', 'sated senses'
- Pre-modified noun phrase 'the swelling firmness'
- Lexical set of body parts 'breast', 'lips', 'thigh'
- Repeated preposition 'between'
- Simile 'like a flowering creeper', 'sliding like fish', 'like the sudden striking of a snake'
- Interrogative mood 'Why did you not send for me earlier?'
- Colour adjectives associated with night 'silver', 'dark blue', 'blackier'
- Metaphor 'the mango curve of her hip'
- Snake-like verbs 'coiling and uncoiling', 'hissing'
- Colour imagery 'vermillion...black collyrium'

Connections

Wider comments on the presentation of sexual relationships elsewhere in the core text may draw on other examples from within this story about Nitin Bose, but other evidence may be selected from the tale of the courtesan and the bandit who cruelly inflames the passion of the outlaw and in the process falls in love with him. In the partner text, sex is often violent or a betrayal, such as the perverted love making that takes place in 'Neighbours', the affair had by the teachers wife in 'Will You Please Be Quiet, Please?' or the sexual aggression shown towards the young women in 'Tell the Women We're Going'. The differences in narrative technique may be explored by candidates who wish to explore the presentation of voice and viewpoint. Carver offers very little explicit comment to direct the reader's sympathies, whereas Mehta uses her narrator to guide our responses to the characters and the situations.

Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the question. Refer to the assessment grid and reward all valid points.

AS ENGLISH LANGUAGE & LITERATURE LL1 Sections A and B Assessment Grid

| Band | Marks | AO1 Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression. Weighting: 16 marks | AO2 Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts. Weighting: 8 marks | AO3 Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception. Weighting: 16 marks |
|------|-------|--|--|---|
| 1 | 0-10 | Limited evidence of integrated study. Minimal application of concepts and approaches. Written expression often has lapses in accuracy and clarity. Basic terminology often misunderstood and misapplied, and poor structure to response. | Limited awareness of how some of the most obvious choices in form, structure and vocabulary create basic meaning in texts, though stronger towards the top of the band. | Describes wider context(s) in which texts are produced. Limited sense of genre, purpose and audience. Limited evidence of understanding relationships between texts, particularly towards the bottom of the band. |
| 2 | 11-20 | Some basic evidence of integrated study. Beginning to apply key concepts and approaches. Some use of key terminology, but sketchy or descriptive at the bottom of the band. Generally accurate expression, but with lapses, particularly towards bottom of band. Straightforward vocabulary and sentence structure. Attempts to organise response, particularly towards top of band. | Some awareness of some key language features. Analysis mainly at word level, tending to be descriptive towards bottom of band. Engages with basic meaning of texts on a straightforward level, more focused towards top of band. | Reasonable observations of some key contextual factors. Selection and discussion of some of the more obvious and relevant points of comparison and contrast. Attempts to use integrated approaches, more successfully towards top of band. |
| 3 | 21-30 | Clear evidence of integrated study, more marked towards top of band. Sound use of appropriate terminology. Relevant and purposeful application of some relevant key concepts and approaches. Generally accurate, coherent expression, and sensibly organised. | More sustained focus on language use to create meaning, including some convincing phrase and straightforward sentence level analysis. Clear grasp of meaning, with increasingly detailed appreciation of writers'/speakers' techniques. Developing eye for detail, most apparent at top of band. | Sensible and clear discussion of some key similarities and differences between texts. Developing and increasingly convincing overview. Clear evidence of integrated approaches, with appropriate textual support, most appropriate towards top of band. |
| 4 | 31-40 | Thorough knowledge, understanding and insights gained from integrated study. Confident application of concepts and approaches. Accurate and sensitive use of terminology. Written expression confident and fluent. Well-organised material. | Perceptive awareness of how choices of form, structure and language affect readers. Sound analysis and increasingly confident evaluation of writers'/speakers' techniques. Clear and sustained focus on HOW language is used to create different impacts. | Confident awareness and discussion of relationships between texts, making specific and productive connections. Sound, increasingly confident appreciation of contextual factors and their significance. |

**LL4 - Summer 2013
Unit-specific Guidance**

In this unit candidates are required to answer two sections. Both Section A and Section B are to be marked out of **40 marks** making a maximum possible total of **80 marks** for this unit.

Relevant assessment objectives for LL4 as a whole:

- AO1** Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression.
- AO2** Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts.
- AO3** Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception.

The table below shows the weighting of the assessment objectives in each section:

| LL4 | % | AO1% | AO2% | AO3% |
|------------------|----------------|---------------|----------------|----------------|
| SECTION A | 30 (15) | 6 (3) | 12 (6) | 12 (6) |
| SECTION B | 30 (15) | 6 (3) | 12 (6) | 12 (6) |
| TOTAL | 60 (30) | 12 (6) | 24 (12) | 24 (12) |

SECTION A: Comparative Textual Analysis (40 marks)

The ratio of the three AOs for Section A is:

| | | |
|----------------------------|-----------------------------|-----------------------------|
| AO1: 1 (8 marks) | AO2: 2 (16 marks) | AO3: 2 (16 marks) |
|----------------------------|-----------------------------|-----------------------------|

Content-specific band descriptors

Band 1 (Marks 1-10)

AO1 Band 1 responses will show little or no evidence of linguistic and literary study and will be characterized by a lack of analysis. Any approach used will be inaccurate or very basic. Any terminology used will be at a simple level (e.g. alliteration, exclamation marks) or not supported by textual evidence. Written expression may lack accuracy and clarity, with errors in sentence control, vocabulary and spelling.

AO2 Some very obvious distinguishing features of the texts may be identified, perhaps by repeating parts of the rubric. Comments on genre will be very limited or inaccurate. Expect confusion over the meaning of some or all of the texts. There is unlikely to be any accurate focus on detail in the texts.

AO3 Band 1 responses will show very limited, if any, evidence of comparison or contrast. The response may be organized in a simple linear form. Parts of the rubric may be copied into the answer. Contextual comment will be inaccurate, unconvincing or very simple.

Note: Band 1 responses are characterized by limited understanding of text and context, lack appropriately used terms and basic, often inaccurate expression.

Band 2 (Marks 11-20)

AO1 Expect some use of basic terms (e.g. simile, interrogative) with more range and accuracy in upper Band 2. Basic word classes or lexical sets may be identified, but with inaccuracies, sketchy evidence or unconvincing analysis in lower Band 2. Some appropriate literary or linguistic approaches or concepts may be used, more selectively in upper Band 2, but analysis of purpose and impact is likely to be uneven. Written expression may be basic but increasingly accurate. There may be technical errors but meaning is generally clear.

AO2 Responses will show a straightforward understanding of meaning in all three texts although explanations are likely to lack thoroughness. Some key features of language and form (e.g. pronouns, rhyme, sentence mood) will be identified and supported by quotation, with more precision in upper Band 2. There will be some meaningful focus on detail, although analysis will vary in quality.

AO3 In lower Band 2 some simple comparative points will be made. Expect some echoing of the rubric and discussion of more obvious features of content. Upper Band 2 responses will include reasonable links and distinctions such as references to time factors (e.g. archaic features) although the approach is likely to be descriptive. In lower Band 2, contextual points may include sweeping generalizations and stereotypes related to age, gender, class or education. In upper Band 2 there will be more reasonable points about relationships between context and style and developing understanding of the different purposes of texts.

Band 3 (Marks 21-30)

Note: Responses without clear and sustained evidence of integrated study i.e. the use of appropriate literary and linguistic terms, cannot achieve higher than a mid Band 3 mark (25) even if the response has other indications of quality.

AO1 In lower Band 3 terminology will be used sensibly, although the range may be narrow. Expect reliable identification of key literary and linguistic features and more purposeful selection of approaches for the different texts. Upper Band 3 responses will use a range of terms with increasing precision and confidence. Expression will be increasingly competent and fluent, although there may be some technical inaccuracies in lower Band 3. More confident lines of argument will be pursued and clear organization will be increasingly evident.

AO2 There will be clearer and more convincing links between style and meaning with some competent explanation and interpretation, especially at the top of the band. Expect some convincing phrase and sentence level analysis and increasingly detailed appreciation of key stylistic techniques. Analysis will be supported by accurate quotation. Understanding of text and subtext will be generally sound and treatment of the texts increasingly thorough.

AO3 In lower Band 3 there will be some sensible comment on key similarities and differences between texts (e.g. audiences, purposes, attitudes). Points on contextual factors will be sound, although there may be some oversimplification. In upper Band 3 the linking of texts will be increasingly thoughtful and perceptive and there will be clear understanding of the influence of contextual factors (e.g. time period, genre and audience expectations.) Expect some thoroughly comparative approaches towards the top of the band.

Band 4 (Marks 31-40)

AO1 Band 4 responses will be fluent, coherent and well-argued with clear organization and good analytical vocabulary. A wide range of terms will be used including those related to the most demanding concepts (e.g. syntax, metre, grammatical features, non-standard features). Approaches and concepts will be purposefully selected according to the texts.

AO2 Expect mature readings of the texts with confident understanding of the most demanding texts and sections. Analysis of language use will be clear and sustained, with detailed appreciations of nuance, tone and subtext. There will be some convincing discussion of genre and form (e.g. relationship between poetic form and meaning.)

AO3 Band 4 responses will feature astute links between texts. These will go beyond content and form to explore style, attitudes and contexts. Expect some well-informed analysis of more demanding contextual factors (e.g. literary movements, historical events) as well as a perceptive awareness of audience, purpose and genre.

Additional notes

Text A *Impression du Matin*

The poem offers a series of impressions set on and around the Thames in the early hours of the morning, shifting into dawn. Period detail of the 'country waggons' and 'gas lamp' shows it is realistic. The focus on visual detail and the inclusion of colours in the first two verses indicates the connection with painting as well as the lexical echoes from Whistler's titles. The absence of opinion leaves the scenes open to interpretation – picturesque, peaceful, eerie. Verse 3 is more vigorous as day starts to replace night, so that the woman in verse 4 appears incongruous, perhaps sad, tawdry or a symbol of another side of city life. It is implied that she is a prostitute, a contentious issue in Victorian England. Her presentation allows room for both sympathy and condemnation. Accept any well-supported reading.

N.B. Candidates are not expected to know about Whistler's work, beyond the information given.

Form and Structure

- four quatrains
- iambic tetrameter
- abba cddc rhyme, each verse self-contained
- three end-stopped quatrains
- enjambment lines 4-5 for the movement of the fog
- caesuras in verses 1-2 assist slow pace
- chronology – moves into early morning
- three scenic descriptions and a portrait

Grammar and syntax

- third person
- omniscient speaker ('heart of stone')
- past tense
- declarative mood throughout
- long compound-complex declarative in verses 1-2
- foregrounded contrastive conjunction opening verse 4
- parallel phrasing in final line

Lexis, imagery and phonology

- impact of French title
- intertextual references to Whistler
- proper nouns – geographically specific
- musical lexis 'nocturne' and 'Harmony'
- lexical set of colours/colour adjectives 'blue', 'gold', 'gray', etc.
- lexical set of the river/concrete nouns 'barge', 'wharf', 'bridges'
- syndetic pair of tactile adjectives 'chill and cold'
- atmospheric continuous dynamic verb 'creeping'
- sibilance in lines 6-7
- simile 'like a bubble'- floating in the mist
- adverb 'suddenly' to help increase pace

-
- onomatopoeia 'clang'
- dynamic verbs 'stirred', 'flew' and 'sang'
- bird symbolising freedom/nature/new day
- long pre- and post-modified noun phrase 'one...alone'
- consonance on the 'l' phoneme in this phrase
- determiner 'one' emphasising solitude
- adjectives 'pale' and 'wan'
- connotations of the verb 'kissing'
- choice of verb 'loitered'
- adverbial of place 'beneath...flare'
- iambic rhythm on the four nouns in the final line.

Text B: *Saturday*

In this extract McEwan explores an unusual quiet moment in his protagonist's life, firmly establishing the setting as well as his character's observant habits and capacity for imagination. As a lone observer of the empty night scene, Henry is comforted and inspired by his neighbourhood, recalling its daytime variety. This leads to a more general appreciation of the whole city as a remarkable phenomenon. And in his own square, the architecture of the past is not only preserved but enhanced by the technology of the present. McEwan has given Henry a profession implying both academic achievement and material success, confirmed by his living in the 'perfect square'; the reader can expect him to take an analytical and introspective approach. The concluding sentence of the extract suggests that his current optimism is atypical and transient.

Form and structure

- omniscient narrator
- continuous prose
- visual observation is followed by memories of the daytime square, admiration of the city's success as a whole and recognition of the contributions of past and present
- final sentence undermines the previous two paragraphs

Grammar and syntax

- third person narrative
- present tense
- declarative sentences, some lengthened by use of the dash
- sharp imperative exclamative – old lady's voice
- simple parallelism of 'He leans...He sees...He likes'
- brief parenthesis
- asyndetic list of daytime visitors to the square 'cheerful...calls'
- tripling of praise for the city 'a success...masterpiece'
- tripling of continuous verbs 'sleeping...themselves'
- syndetic list of modern amenities 'street light...instant'

Lexis, imagery and phonology

- verb 'exulting' establishes attitude
- syndetic pair of abstract nouns 'emptiness and clarity'
- unglamorous concrete nouns 'excrement', 'posts', 'litter baskets', 'benches'
- choice of abstract noun 'abundance' over 'squalor'
- choice of adverb 'benignly'
- plural nouns 'crowds', 'boys', etc.
- varied pre-modification for daytime visitors 'cheerful', 'solemn', ruined'
- post-modification of lovers 'in ...raptures or crisis'
- proper noun 'Charlotte Street'
- confident abstract nouns in para. 2 'success', 'achievements', 'triumph'
- merging of art and science in the noun phrase 'biological masterpiece'
- parallel phrasing of 'perfect square and 'perfect circle'
- noun phrase 'distorting euphoria'
- some high register lexis e.g. adjectives 'crepuscular', 'congruent'
- proper noun 'Robert Adam' assumes reader's knowledge
- similes 'like...snow', 'like...creature', 'as...reef'
- personification of benches as 'benignly expectant'
- symbol of the ruined old lady – the darker side
- extended image of the reef to suggest density and pace of city life
- Henry's scientific approach – regarding the city as a living organism
- soothing personification of the syndetic pair of verbs 'bathed and embraced'
- onomatopoeic verb 'squawk' for a discordant note

Text C: ***Maybe it's because I'm a Londoner***

A piece of 21st century journalism apparently provoked by unflattering American usage of 'London' as a new verb. A personal exploration of unconditional love, moving on to exasperation, written with an entertaining, humorous slant. Would appeal particularly to Londoners but also addresses the theme of loyalty, of defending one's own against criticism from outsiders. The music hall song used for the title suggests more mature readers and underlines the subjectivity of the piece. In this section, Lezard, however, manages little in the way of defence, targeting council policy as a source of annoyance to residents.

Form and structure

- bold title indicating writer's attitude
- emboldened strapline/subtitle expressing his ambivalence
- continuous prose
- quotation from the Urban Dictionary and for Lezard's words to his children
- second person determiner '*your city*' italicised in para. 2
- introduces coinage of verb 'to london', followed by the writer's viewpoint, the nature of his love and some of the city's faults, returning to the coined verb to create cohesion and close the section

Grammar and syntax

- chiefly first person singular pronoun 'I' ; also plural 'we' in para. 4
- second person to address children in para. 2 and the reader elsewhere
- third person 'they' for local government
- genderless pronoun 'it' objectifying the old dog
- mainly declarative mood
- compound – complex declarative in para. 2
- occasional imperatives 'Let me..', 'look carefully'
- elliptical interrogative 'You...doing?'
- short simple declarative 'I love it' in para.3
- mainly present tense; some past tense verbs in para. 1 and 4
- parallelism of 'I love...I hate' in subtitle
- adverbials of time 'Last year', 'this week' to provide immediate context
- parenthesis in para. 1
- asyndetic list 'screwed...underwhelming.'
- foregrounded conjunction 'And' in para. 2 and 4
- foregrounded contrastive conjunction 'But' in para. 3

Lexis, imagery and phonology

- intertextuality in the title
- use of opposites in the subtitle
- verbal filler 'well' increases conversational tone
- proper noun 'Primrose Hill' and postcode 'W1'
- admiring noun phrase 'the staggering cityscape'
- second person pronoun and determiner 'yours...*your* city'
- superlative modifier in 'the greatest city'
- bathos 'After New York, of course.'
- personifying pre-modified noun phrase 'its clotted heart', suggesting ill-health
- lexical repetition of 'love' as a verb and a noun
- multiple modification in 'mangy, decrepit old dog'
- humorous dog analogy developed into extended metaphor
- emotive abstract nouns 'loyalty' and 'familiarity'
- plosive alliteration in noun phrase 'pathetic, poignant disaster'
- personification of 'London ... dying'
- metaphorical use of 'furniture and 'caretaker'
- mixed register, from higher register nouns 'infrastructure', 'leitmotif' to expletive 'bugger'

SECTION B: Reviewing Approaches (40 marks)

The ratio of the 3 AOs for Section B is:

| | | |
|----------------------------|-----------------------------|-----------------------------|
| AO1: 1 (8 marks) | AO2: 2 (16 marks) | AO3: 2 (16 marks) |
|----------------------------|-----------------------------|-----------------------------|

Responses will be assessed on:

- The quality of the argument expressed
- The quality of written expression
- Evidence of synthesizing integrated literary and non-literary approaches
- Comparative evaluation of contextual factors shaping the production and reception of texts
- The Section B set text studied should receive sustained attention, but candidates should make reference to **at least one other text studied as part of the course or selected for wider independent study.**

The question provides candidates with an opportunity to reflect on all the texts, contexts, issues and concepts studied as part of the course, as well as synthesizing the knowledge, understanding and skills gained.

Look for a well-constructed, well-written, well-supported line of argument.

Content-specific Band Descriptors

Band 1 (Marks 1-10)

AO1 Band 1 responses will show little or no evidence of linguistic and literary study and will be characterized by a lack of analysis. Any approach used will be inaccurate or very basic. Any terminology used will be at a simple level (e.g. alliteration, exclamation marks) or not supported by textual evidence. Written expression may lack accuracy and clarity, with errors in sentence control, vocabulary and spelling. There may be problems with understanding the question and any line of argument is likely to be confused and unclear.

AO2 References to the set text are likely to be vague and brief or entirely narrative. Any attempts at analysis will be inaccurate or simplistic. References to any other texts will lack detail, accuracy or relevance.

AO3 Band 1 responses will have little, if any, meaningful comparative comment. Organisation is likely to be linear. Contextual understanding will be limited and reliant on generalizations or unsupported assertions.

Band 2 (Marks 11-20)

AO1 Expect some use of basic approaches with more range and accuracy in upper Band 2. Some appropriate literary or linguistic approaches or concepts may be used, more selectively in upper Band 2. Written expression may be basic but increasingly accurate. There may be technical errors but meaning is generally clear. There will be some attempt at a relevant line of argument, although it may be simple, sketchy or unconvincing.

AO2 Some more obvious meanings in the texts will be understood, with more secure grasp of the set text. In lower Band 2, expect reliance on outlines e.g. plot, characterisation and basic comments on content, events or relationships. Assertions may be unsupported. In upper Band 2 there will be more awareness of features of style and presentation. Expect more focus on detail and more sustained textual support in upper Band 2. Some illustration should be provided and there will be some accurate engagement with meaning.

AO3 In lower band 2 some simple points of comparison and contrast will be made. These are likely to be sketchy and to rely on the most obvious differences and similarities. References beyond the set text are likely to be brief or undeveloped. Focus on the question may be uneven or unconvincing. Contextual factors may be oversimplified or rely on stereotypes. In upper Band 2 expect more purposeful comparative reference and reasonable comment on similarities and differences, although comparisons may still be narrow or superficial. There will be some straightforward but accurate use of contextual factors. There will be clear attempts to focus on the question and organize a relevant argument.

Band 3 (Marks 21-30)

Note: Responses without clear evidence of integrated study i.e. the use of some appropriate literary and linguistic approaches, cannot achieve higher than a mid Band 3 mark (25) even if the response has other indications of quality.

AO1 In lower Band 3 terminology will be used sensibly, although the range may be narrow. Expect reliable identification of some key literary and linguistic features and more purposeful selection of approaches, especially on the core text. Upper Band 3 responses will use terms with increasing precision and confidence. Expression will be increasingly competent and fluent, although there may be some technical inaccuracies in lower Band 3. More confident lines of argument will be pursued and clear organization will be increasingly evident.

AO2 There will be clearer and more convincing links between style and meaning, especially in the core text with some sensible explanation and interpretation, becoming competent at the top of the band. Expect sustained reference to the core text, supported by suitable quotation with some convincing analysis and increasing appreciation of key stylistic techniques. Analysis will be supported by accurate quotation. Understanding of text and subtext will be generally sound and treatment of the texts increasingly thorough.

AO3 Expect to find increasingly accurate points of comparison and contrast and a more purposeful approach to similarities and differences between the texts. In lower Band 3, there will be some sensible use of at least one other text. There will be some clear reference to the contextual factors relating to the set text. In upper Band 3 there will be a sound understanding of the purposes of the texts and some clear analysis of the influence of contextual factors in relation to the question. The key contextual factors relating to the core text will be securely understood. There will be sensible focus on the question, relevant selection from the core text and some success in framing an argument.

Band 4 (Marks 31-40)

AO1 Band 4 responses will be fluent, coherent and well-argued with clear organization and good analytical vocabulary. A wide range of terms will be used including those related to the most demanding concepts. Literary and linguistic approaches and concepts will be purposefully selected according to the texts. The line of argument will be clear, coherent and well-argued.

AO2 Expect mature readings of the texts and material which is well chosen for the question. There will be sustained analysis of language use and secure understanding of form and genre. A confident understanding of the core text will form the basis of the argument.

AO3 Band 4 responses will make some sophisticated points of comparison and contrast, going beyond content and form to consider style, attitudes and contexts. Comparative references will be coherently organized with astute links selected to answer the question chosen. There will be a perceptive awareness of audience, purpose and genre with a confident understanding of the contextual factors relating to the core text.

A2 ENGLISH LANGUAGE & LITERATURE LL4 Sections A and B Assessment Grid

| Band | Marks | A01 Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression. Weighting: 8 marks | A02 Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts. Weighting: 16 marks | A03 Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception. Weighting: 16 marks |
|----------|--------------|---|--|--|
| 1 | 0-10 | Limited evidence of integrated study. Minimal, unconvincing application of concepts and approaches. Written expression often has lapses in accuracy and clarity. Response may lack organisation. Basic terminology often misunderstood and misapplied. | Limited awareness of how some of the most obvious choices in form, structure and vocabulary create basic meanings. Some difficulty in understanding meaning in texts. | Some simplistic awareness of the broadest contextual factors. Limited sense of genre. Limited evidence of understanding basic points of comparison and contrast. Texts may be discussed individually and unevenly. |
| 2 | 11-20 | Some basic evidence of integrated study. Some application of key concepts and approaches. Some use of key terminology. Generally clear expression, but with lapses in accuracy. Straightforward vocabulary and sentence organisation. Clear organisation towards top of band. | Some awareness of some key language features. Analysis mainly at word level at bottom of band. Clear grasp of basic meaning. Texts understood on a straightforward level. Some generalisation and simplification. Adequate awareness of genre, more secure towards top of band. | Reasonable observations of some key contextual factors. Some relevant discussion of how different contexts influence the way the texts have been/are received, more relevant towards top of band. Selection and discussion of some of the more obvious points of comparison and contrast. |
| 3 | 21-30 | Clear evidence of integrated study. Purposeful use of appropriate terminology. Relevant and purposeful application of some relevant key concepts and approaches. Generally accurate, coherent expression. Effective organisation, particularly towards top of band. | More sustained focus on language used to create meaning, including some convincing phrase and sentence level analysis. Sensible use of key literary and linguistic concepts and approaches. Sound reading of implicit meaning, with increasingly detailed appreciation of writers'/speakers' techniques. | Sensible and clear awareness of the influence of some key contextual factors on the production and reception of texts. Some sensible evaluation of how different audiences/readers in different times might respond. Able to present generally convincing overview. Points for comparison and contrast are well-chosen and clearly argued. |
| 4 | 31-40 | Thorough knowledge, understanding and insights gained from integrated study. Sophisticated application of concepts and a wide range of approaches. Accurate and sensitive use of terminology. Very well-organised. Written expression is confident, fluent, with varying degrees of flair. Mature vocabulary. | Perceptive awareness of how choices of form, structure and language affect readers and audiences. Assured reading of texts. Convincing and perceptive sub-textual exploration. Some evidence of originality may be shown. Clear and sustained focus throughout response. | Confident evaluation of the impact of contextual factors in shaping the production of texts and influencing different audiences/readers at different times. Points of comparison and contrast are astute and illuminating. Title/question addressed consistently and perceptively. |



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