



# **GCE MARKING SCHEME**

## **ENGLISH LANGUAGE & LITERATURE AS/Advanced**

**SUMMER 2012**

## **INTRODUCTION**

The marking schemes which follow were those used by WJEC for the Summer 2012 examination in GCE English Language & 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.

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## LL1 – Summer 2012

### 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%
<b>SECTION A</b>	<b>30 (15)</b>	<b>12 (6)</b>	<b>6 (3)</b>	<b>12 (6)</b>
<b>SECTION B</b>	<b>30 (15)</b>	<b>12 (6)</b>	<b>6 (3)</b>	<b>12 (6)</b>
<b>TOTAL</b>	<b>60 (30)</b>	<b>24 (12)</b>	<b>12 (6)</b>	<b>24 (12)</b>

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

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

<b>AO1: 2;</b>	<b>AO2: 1;</b>	<b>AO3: 2.</b>
<b>(16 marks)</b>	<b>(8 marks)</b>	<b>(16 marks)</b>

#### 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 incidents of sheep rustling. The poem describes the overthrow of the fictional Ednyfed by a group of fierce warriors. The Poem is taken from 'The Misfortunes of Elphin' (1829), a comic historical novel set in Arthurian Wales, reflecting the poet's interests in Welsh legends and history. 'The War-Song of Dinas Vawr' is a song, taken from the novel, sung by those who have conquered the castle of Dinas Vawr on the night of their victory. The newspaper article covers two similar episodes of sheep stealing, albeit with slightly less dramatic and bloody ramifications. Two farmers, Paul Taylor and William Holden have both been the victims of sheep theft. The recession is cited as cause for the attacks reported in the article; hunger is likely to be the motivation for the behaviour of the men in Love Peacock's poem, although there is little doubt that the men take great delight in their victory.
- **Form and structure – Text A:** Five stanzas (octets), rhyme scheme ababcbcd creates humour through rhyme, regular iambic feet with unstressed syllable at end of each line, end-stopped lines, first person plural mode of address; **Text B:** Bold, informative headline, four short paragraphs of text, first half of article focuses on Paul Taylor's story and the second half on the Ramsbottom case, quotations from farmer and police officer, third person address.
- **Grammar – Text A:** Declarative mood, foregrounded conjunctions, syndetic pairs, 'house and cellars', 'wine and beasts', parenthesis (line 25), parallel syntax (lines 27 - 28), reversed syntax: manipulated to fit into rhyme scheme: 'And, ere our force we led off'; **Text B:** Declarative mood, parentheses proper noun 'Carly's', syndetic pair 'ewes and lambs'. Simple sentence 'All my years of hard work have been taken away'. Complex sentences 'Thirty-five miles...hearing a bleat'.
- **Lexis – Text A:** Dynamic verbs: 'forced', 'conquer'd', 'march'd', 'cut', comparatives: 'sweeter', 'fatter', lexical set of war terms, archaisms: 'sally', 'ere', 'kine', welsh proper nouns: 'Dyfed', 'Ednyfed', simple pre-modification: 'Dyfed's richest valley', 'a mighty sally', third person pronoun, 'he' and determiner, 'his', poetic elision; **Text B:** Dynamic verbs 'spotted', 'staged', 'stolen', lexical set of criminal activity ' proper nouns of people and place names, third person pronoun 'he' and determiner 'his', intensifying adverbs 'particularly', 'even more', numeral adjectives '100', '271'.
- **Imagery – Text A:** Narrates the story of the battle / conquer: line 40 - the overthrow of Ednyfed has supplied their 'chorus', violent imagery undermined by light-hearted tone and rhyme: 'Some sack'd his house and cellars, / While others cut his head off.'; **Text B:** Play on words produces sense of mock seriousness, light-hearted tone given seriousness of crime 'the wrong side of his fence', 'without anyone hearing a bleat', suggestion of stealth and dishonesty 'After dark'.
- **Phonology and orthography – Text A:** Alliteration, 'head of him', Assonance 'sheep', 'sweeter', 'meeter', sibilance 'struggled', 'slew'; **Text B:** Plosives 'tyre tracks', sibilance 'spotted sheep droppings', onomatopoeia 'bleat'.

## Q.2 Text C and Text D

### Possible Approaches

- **Overview:** The texts are connected by their attitudes to death and dying. Both speakers have a faith which brings them great comfort in preparing for death. Rossetti was devoutly religious, declining two proposals of marriage on religious grounds. Text D's author was the daughter of a clergyman, living at a time of strong religious beliefs. Both Rossetti and Helen Burns urge the bereaved mourners left behind after their passing to get on with their lives and shed no tears for them as they have moved on to a better place. Rossetti's speaker urges us to 'sing no sad songs' and Helen reassures her young companion, Jane, with the certainty of her belief in the hereafter.
- **Form and structure – Text C:** Simple lyric poem in two octets, parenthesis: 'my dearest', first person address, rhythm in octets: (7,6,8,6 / 7,6,7,6), rondo effect as both stanzas end with similar lines, end stopped lines with colons, caesuras: 'And if thou wilt, remember'; **Text D:** Direct speech and turn-taking, mean length of utterance reasonably equal, Helen has slightly longer responses, first person address with third person descriptions.
- **Grammar – Text C:** Imperatives throughout first octet: 'Sing', 'Plant', 'remember', 'forget', parallel syntax (lines 7 and 8 / lines 15 and 16) with end focus on same stative verbs: 'remember', 'forget', declarative throughout second octet: 'I shall not see...', foregrounded conjunctions: 'And'; **Text D:** Interrogative simple sentences 'Can you see?', 'Do you know?', imperative 'lie down', declaratives with exclamatory tone, syndetic lists 'pale, wasted but quite composed', 'cold and thin'.
- **Lexis – Text C:** First person pronoun 'I' and archaic second person address 'thou', vocative, 'my dearest', prepositions 'above', 'at' anticipate burial, lexical set of nouns which characterise the speaker's dislocation with mortal world: 'shadows', 'rain', 'nightingale', 'twilight', juxtaposition of stative verbs: 'remember', 'forget', modal verbs 'shall', 'may', archaic adverb 'haply': perhaps / maybe; **Text D:** Verbs associated with loss 'die', 'grieve', 'escape', 'miss', 'regret', adverbial phrase 'so calmly', first and second person pronouns 'I' and 'you', Proper nouns 'God', 'Maker', 'He', auxiliary verbs of certainty 'I am going', abstract nouns 'power', 'goodness'.
- **Imagery – Text C:** Symbolism: in Greek mythology, the cypress tree is associated with grief and mourning; the nightingale, which sings in the second octet, is symbolic of melancholy, loss and death, pathetic fallacy: showers, dewdrops and rain, metaphor: 'twilight that doth not rise nor set'. Death is a constant. No new day; **Text D:** Metaphor for death 'going home', Jane's overwhelming emotion shown in the metaphor, she says she must 'devour her tears' and echo Helen's composure.
- **Phonology and orthography – Text C:** Repeated fricative 'forget', sibilant alliteration: 'sad songs', gutturals 'green grass', plosive: 'pain'; **Text D:** plosives 'die one day', gutturals 'God is good', sibilance 'whispered softly'.

## 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 near the beginning of the novel; Masters has visited Stuart in his home environment on several occasions and is often offered hospitality in the form of food and drink. This time, convict curry is on the menu as well as a lesson in the difficulties of surviving on benefits. Stuart shows a sound grasp of the financial difficulties he faces, describing to Masters the specifics of his budget for utilities and sustenance. His situation is clearly impossible and like so much of Stuart's life is doomed to failure.

- Minor sentence 'His mother's recipe.' suggests poverty is cyclical
- Metaphors and similes used to describe poor quality ingredients 'little foetuses', 'like bits of frosted chin'
- Plosives 'pallid and pockmarked'
- Compound pre-modifiers 'no-label, super-economy'
- Lexical set of violent verbs 'hacking', 'gashed'
- Incongruity of 'Shake n' Vac' and 'overdosed' creates bathos
- Imperative verb 'Leave it for a week'
- Simple sentence 'The bills on the bedside cabinet are red.'
- Pre-modified noun phrases 'hardship grant', 'pathetic calculations'
- Cardinal numerals '£15', '£102', '£85'
- Second person address offers advice 'first thing you do'
- Simple sentences create matter of fact tone 'That's the point. I don't.'

### Connections

Wider comments on the presentation of poverty elsewhere in the core text will probably focus on Stuart's living conditions on the street and in sub-standard accommodation. Stuart's diet is symptomatic of his poverty, although some might argue that if the expense of drugs and alcohol could be avoided Stuart would have more to spend on food, clothing and home. In the partner text Andrea has less control over her financial situation as she is a child at the mercy of her parents' life choices. There is real suffering evident in the text and Andrea is often made to go without the basic necessities. The family experience poverty regularly, but there are also times when a new car or an expensive treat break the monotony of trying to make ends meet. So often these high points end badly – imprisonment for illegal activities, violent backhanders and crushed hopes.

**Q.4 Overview:** This extract follows another of Stuart's chaotic episodes; his flat has been destroyed in a fight with a neighbour and Stuart has been arrested for wielding an 8 inch knife. In the chaos of the flat Masters uncovers a Dictaphone on which Stuart has recorded the harrowing truth of the abuse he has faced and a tear-jerking explanation of his emotional response to his experiences. Although presented in Stuart's voice the device of the Dictaphone allows a distance to be created between author and reader, a distance that is necessary in order for us to handle the traumatic impact of these revelations.

- Speech written down creates sense of Stuart talking, includes back-tracking
- Syndetic list 'down, confused and...everything else'
- Ellipsis 'magistrate...well' fractured speech suggests weight of emotion
- Lexical set of verbs of consideration 'reflect', 'think',
- Repeated noun phrase with possessive determiner 'my brother', 'my brother's friend' shows ownership but also refusal to use proper noun to name
- Polysyndeton as relentless truth spills out 'and how I'd had no justice...and then going into care...and then Midfields home'
- Repeated compound verb 'head-butted'
- Repeated modal verb 'couldn't watch'
- Intensifying adverb 'too hurtful, too soon'
- Dislocated mode of address shifting from third to second to first person, 'the more he spoke, the more you felt...when I sit in this flat'
- Rhetorical interrogatives 'What's justice?', 'do I really want to be here?'
- Lexical set of violent present participle verbs 'mutilating', 'killing', 'executing'
- Plosives 'dirty and disgusting'

### Connections

Wider comments on the presentation of unfair treatment will focus on the terrible experiences Stuart faced as a child including examples of physical, sexual and emotional abuse. Often it is in the hands of the authorities that Stuart suffers most. His home life, however, provides no escape from the institutional unfairness. Stuart's life is plagued with unfairness and the randomness of fate, making him a true tragic hero. Life too deals Andrea an unfair hand, the loss of her dear father and a succession of terrible replacements exposes Andrea to similar kinds of experiences as Stuart – physical abuse and emotional torment. The difference of course is that Andrea survives, as a young adult she chooses to make her own luck in life, using education as an escape route. For Stuart a life of cruel coincidences ends on the train tracks.

## **Cold Comfort Farm and Sons and Lovers**

**Q.5 Overview:** This extract is taken from the middle of the novel where Flora stumbles across Elfine out of doors and the pair begin a dialogue about the merits of poetry and love. Flora's practical advice in the face of Elfine's wistful romanticism makes for a comic juxtaposition between the two young women. Flora decides to take Elfine under her wing and the extract reveals a caring but controlling Flora shaping her cousin's future. Flora is highly pragmatic in her interference here and Elfine is unable to resist, due to her unworldliness.

- Series of sympathetic interrogatives 'Now, what is it?'
- Elfine's use of ellipsis suggests hesitation
- Contrasting verbs describe speech 'whispered Elfine', 'she demanded'
- Slightly patronising compound sentence, including verbs 'adopt' and 'rescue'. 'It was at this moment...of Cold Comfort'
- Turn-taking suggests co-operation, although Flora clearly dominating discourse
- Italics '*asked*' shows Flora taking charge
- Repeated apologetic imperative 'Forgive me'
- Sibilance 'spirits sank'
- Syndetic pair 'cold and pleased'
- Alliteration 'wood...wind'
- Flora assumes teacher's role, verb 'corrected' post-modified with adverb 'kindly'
- Imperatives 'Now listen'
- Modal verbs 'will' repeated many times and 'shall' show Flora's certainty
- Superlative 'best'

### **Connections**

Wider comments on the presentation of friendship elsewhere in the core text may explore the friendship between Flora and Mrs Smiling in the absence of Flora's parents and the many unlikely friendships Flora forms with her cousins at Cold Comfort, helping each one of them in turn to escape their ties and realise their dreams. In the partner text, the central friendship between Paul and Miriam will be of interest, candidates may try to define the nature of this 'friendship' and whether both characters have the same understanding of the nature of their relationship. Friendships within families may be a point of comparison and candidates may reflect on the sometimes rather perverse nature of such relationships.



**Q.6 Overview:** This extract is taken from the very beginning of the novel. Gibbons sets the scene for us by providing an overview of Flora's situation to date – her education, relationship with her parents and her friendship with Mrs Smiling. The reader is quick to realise that the death of both Flora's parents will have little emotional impact on the protagonist, but will cause a financial predicament that will need to be resolved. Mrs Smiling is presented as a constant presence in Flora's life and a friend to turn to in times of need. Gibbons presentation of Flora here is very humorous, parodying the Jane Austen style of introducing the heroine.

- Syndetic list 'expensive, athletic and prolonged'
- Abstract nouns 'art and grace' contrasted with practicality of 'earning her own living'
- Antithesis between adjectives 'wealthy' and 'poor'
- Plosives 'death duties...demands'
- Humorous parallelism of noun phrases 'a strong will', 'a slender ankle'
- Verb phrase 'bestow herself' suggests she sees herself as a gift
- Repeated proper noun 'Mrs Smiling' introduces significance of names in the novel
- Adverb 'barely' to describe knowledge of parents
- Pathetic fallacy 'gloomy afternoon'
- Fricatives 'fortnight...father's funeral'
- Metaphor 'the tide of fashion'
- Parenthesis '(She was a widow)'
- Superlative 'pleasantest'

### Connections

Wider comments on Gibbons' and Lawrence's presentation of wealth and poverty elsewhere in the core text will explore Flora's need to diminish herself by moving in with her relatives at Cold Comfort Farm, in comparative poverty to the lifestyle in which she has become accustomed. Flora encounters a range of wealth and poverty during her time on the farm, from the meagre hut of the servant girl Meriam, to the lavish party thrown by the Hawk Monitors. In the partner text, the life of a mining family is described in grim reality at the start of the novel as the Morel family struggle to make ends meet. Mrs Morel, runs her home as efficiently as possible given the constraints of her unhappy marriage and a husband who enjoys spending his earnings in the pub in order to escape from his wife. As Paul becomes self-sufficient in his job at the factory and in selling his art work there is a hope of some escape from poverty into a more comfortable lifestyle. William's experiences in London also introduce him to a world where money and material goods are considered more important than the poor conditions in which he was raised.

## ***In Cold Blood and True History of the Kelly Gang***

**Q.7 Overview:** In this extract, Capote presents Dick's home, his parents and the community in which he was raised. From the evidence of the Hickock's neighbours, Dick has often been in trouble and his parents continue to support their wayward son. Filtered through Nye's perspective of what he encounters at Hickock's house, Capote presents Dick's home as one full of love and support, with kind parents who always want to believe the best of their son, despite much evidence to the contrary. It is in this extract that Nye stumbles across the possibility that Dick and Perry may be responsible for the Clutter murders.

- Pre-modified noun phrase 'raw country roads'
- Repeated exclamatory tone 'Dick Hickock!', 'Don't talk to me about Dick Hickock'
- Similes 'Heart big as a barn', 'It was clear as day'
- Plosives 'plain, honest people'
- Minor rhetorical interrogative 'Steal?'
- Metaphor 'the devil'
- Compound adjectives 'weather-greyled, four-room'
- Parallelism in compound sentence 'Mr Hickock invited...Mrs Hickock offered'
- Juxtaposition of comparatives 'less gracious, more guarded'
- Syndetic pair of criminal acts 'parole violation and financial fraud'
- Polite vocative 'No, sir,'
- Colloquial phrasing 'was the one put him up to writing them cheques'
- Co-operative turn-taking towards end of extract shows compliance from parents

### **Connections**

Wider comments on the presentation of home elsewhere in the core text are likely to compare the American Dream home life of the Clutters, compared with Perry's fractured upbringing. Herb Clutter is undoubtedly a strong role model for his straight 'A' children but some candidates may argue that Bonnie Clutter's illness is a shadow across this family's perfection. Capote offers Perry's home life, an alcoholic mother, a childhood spent on the road and a neglectful father to part justify his criminal behaviour, if not to excuse his crimes, certainly to evoke sympathy for his situation. In the partner text the early home life of Ned Kelly with its poverty and promiscuity has no doubt shaped the man he has become. Whilst Ned's heart remains at home he is forced out of home in his life as an outlaw, endlessly on the run from the authorities with no safe haven or place of rest.

**Q.8 Overview:** In this extract taken from the opening page of the novel Capote sets a very vivid scene, beginning with location and distinguishing geographical features, then narrowing his focus to talk about the town of Holcomb itself and its inhabitants. Capote adopts a personal almost spoken tone as he describes the town, often adding additional details in parenthesis. The picture he paints is of a dilapidated flat, dry scene, basic and simple. However, Capote does suggest that some of the farmers in this area have been quite prosperous, setting the scene for our introduction to Herb Clutter.

- Proper nouns 'Holcomb', 'Kansas' 'Colorado'
- Pathetic fallacy 'hard blue skies'
- Onomatopoeia 'prairie twang'
- Syndetic list 'narrow frontier trousers, Stetsons and high-heeled boots'
- Simile 'as gracefully as Greek temples'
- Aspirants 'haphazard hamlet'
- Lexical set of nouns 'north', 'south', 'east' and 'west'
- Tripling of negative prefix 'unnamed', 'unshaded', 'unpaved'
- Superlatives 'thickest', 'direst'
- Lexical set of adjectives of disrepair 'irrelevant', 'flaking', 'dirty'
- Derogatory pre-modified noun phrases 'ramshackle mansion', 'falling-apart post-office'
- Parenthesis '(Holcomb like... "dry")'
- Spoken elements 'And that, really, is all.'

### Connections

Both authors devote sections of their narrative to creating a sense of place as a backdrop to characterisation. In the core text, the town of Holcomb almost becomes another character, so vividly is it described by Capote in this opening and the people are inextricably bound to the town's identity. Other important descriptions of place include Perry's travels with his father in the frozen north, finally settling in Alaska and by way of contrast the warmth and hopeful appeal of Mexico. In the partner text Carey's beloved Australia is described in rich detail, from Ned's various childhood homes, such as Eleven Mile Creek to his travels with Harry Power and the gunfight at Stringybark Creek to crossing the flooded Murray River. A sense of place is vividly evoked by both authors as they attempt to establish atmosphere and develop characterisation.

## ***Watching the Fire-Eater and The Lost Continent***

**Q.9 Overview:** In this extract, taken from 'Reading the Zones', Minninnick describes walking in the mountains in the New Mexico State Forest. He describes the scene in vivid detail using evocative imagery, as is typical of his style, to enable the reader to picture this 'uninhabited wilderness'. Using the present tense adds immediacy to the description, offering a panoramic view of his surroundings. The flora and fauna of the landscape are described and a cautionary tone used to suggest the dangers of taking this environment for granted.

- Present participle verbs 'waking', 'dreaming', 'stretching'
- Polysyndeton 'walking uphill, or cycling, or anything'
- Metaphor 'a cool acre in which I am pinioned'
- Proper nouns 'Santa Fe', 'Tesuque', 'Taos'
- Contrasting colour imagery 'snow...a few red apples...the dark tarn of trees'
- Simile 'like a roll of dimes', 'polished like a kidney'
- Plosives 'ponderosa pines', 'pinon pine'
- Evocative pre-modified noun phrase 'uninhabited wilderness'
- Lexical set of nouns related to animals 'coyotes', blue jays', 'deer'
- Simple sentence 'It's easy to get lost up here.'
- Repetition of adjective 'every arroyo, every cactus'
- Repetition of adverb 'very carefully, very slowly'

### **Connections**

Wider comments on the presentation of symbolism and imagery should not be difficult to locate in the core text as Minninnick constantly uses similes and metaphors to describe locations and events. Memorable extracts include the Copacabana beach in 'Rio de Journal' where Minninnick uses imagery skilfully to set himself apart from the Brazilian people, the vivid description of the weather conditions in 'The Scheme of Things' and the meal in the Bavarian restaurant from 'Animal Crackers'. In the partner text Bryson also uses imagery to conjure a sense of place and create atmosphere, be it the spectacular views as the mists clear over the Grand Canyon, the impressive scale of the redwoods, including Old Sequoia or the American people and their behaviour, which is often presented using humorous comparisons through similes and metaphors.

**Q.10 Overview:** In this extract taken from the short essay entitled 'Taking It', Minhinnick describes an 'experiment' he has been involved in – taking a class of adults for a morning's creative writing course. Twelve of the thirteen volunteers are women and the extract goes on to explore in some detail the frustrations and difficulties faced by these women – daughters, mothers and grandmothers who all live on the same council estate. Creative Writing is the last thing on these women's minds as they use the group time to bemoan their lot in life. Although pro-active measures are discussed, nothing is done and the essay eventually ends with the acceptance that these dispossessed people have no option other than to carry on 'taking it'.

- Cardinal numerals 'thirteen', 'twelve', 'five', 'eighteen'
- Lexical set of enthusiasm 'energy', 'devoted'
- Statistics 'Eighty per cent'
- Syndetic list 'local stigma...led to violence...and generated the antipathy'
- Pre and post modified noun phrases 'windswept concrete yards and bunkers filled with refuse.'
- Simile 'mothers like agoraphobics'
- Parenthesis '-one of the most irreducible of all Welsh characteristics-'
- Syndetic list 'washing, tranquilizer addiction and TV'
- Interrogative 'And the men?'
- Gender of architect revealed through determiner 'his'
- Plosives 'petitions and political poetry'
- Parallelism 'its unemployed, its depressed, its incapable'
- Simple sentence 'Poverty shrinks self-confidence'
- Simile 'like a disease'
- Lexical set of names for women 'grandmothers', 'daughters' makes them representatives

### Connections

Both Minhinnick and Bryson often write about the people they meet on their journeys, offering often unflattering portraits of both men and women: from tourists who fail to appreciate their environment, to waitresses and tour guides. Particular women who are described in detail in the core text include Minhinnick's wife and the Brazilian women in 'Rio de Journal', his daughter in 'Chamber of Horrors' and Karen in 'A Class of Our Own'. In the partner text, Bryson describes with fondness and humour memories of his mother and grandmother, but describes with less enthusiasm some of the women working in the service industry that he encounters on his journey across America.

## ***The Time Traveler's Wife and The Time Machine***

**Q.11 Overview:** In this extract from the latter stages of the novel, Clare is in labour with her daughter Alba. Niffenegger dramatically and honestly presents the experiences of a woman giving birth from a man's perspective. In an extremely tense and difficult situation for most fathers, Henry is desperately trying to control his nerve, not only to be of support to Clare but also to stop himself from time travelling. The voice of calm in the extract is provided by Clare's doctor Amit Montague. Her presence reassures Clare and the tension of the first half of the extract is relieved by her calming utterances and the administration of an epidural.

- Imperative mood 'Stay in here'
- Plosive pre-modification 'a deep despairing groan'
- Interrogative mood 'What have I done to her?'
- Repetition 'I'm sorry, I'm sorry'
- Patronising vocatives 'good girl', 'baby,baby,baby'
- Syndetic list 'Clare nods, smiles and then grimaces'
- Lexical set of present participle verbs of pain 'moaning', 'whimpering', 'sobbing'
- Simple sentences 'Clare is sobbing.' 'Clare nods.'
- Amit's use of parallel syntax repeatedly to calm Clare 'You have to be calm...so the baby can be calm', 'you will relax and the baby will relax', 'you are fine and she is fine'
- Italics '*It hurts so much.*'
- Simile 'it is like a cloud that passes over us'
- First person plural pronoun 'we take it', 'we will take our time'

### **Connections**

Wider comments on the presentation of pain in both texts can be explored at a physical as well as an emotional level. Henry's time travel put him often in physical danger, his body suffers tremendously, culminating in the loss of his feet and his eventual death. For Clare, pain is usually experienced at an emotional level, being left behind or losing the people she loves. For the time traveller too in the partner text, there is both physical and emotional pain. His encounters with the Morlocks leave him physically impaired and the loss of Weena wounds him emotionally.

**Q.12 Overview:** This extract is taken from the chapter entitled 'Birthday', Clare is just 21 years of age. Clare and Henry have recently become engaged. This fact leads Ingrid to explode at the end of the extract and curse Henry to hell, where she says she will meet him. Clare by contrast is an angelic figure in this passage, an innocent bystander forced against her will by Celia into a triangle that she does not understand. The dialogue between the three women reveals tension and misunderstanding as well as an attempt at manipulation that has backfired. Niffenegger presents the scene from Clare's perspective and her naivety is apparent to the reader as she struggles to interact with these formidable women.

- Negative simple sentences 'Ingrid won't like it.' 'I don't want to see Ingrid'
- Accusative second person pronoun 'very curious about you'
- Ominous metaphors ' windows are painted black...enter the abyss'
- Repetition of plural noun 'women'
- Sibilance 'stripper strutting'
- Present tense verbs 'laughing', 'strutting', 'flirting'
- Contrasting vocatives 'baby', 'bitch'
- Accusative interrogative 'What did you bring her for?', 'why did you come?'
- Simile 'like a blond vampire'
- Colour imagery ' black velvet jacket and blood red lips'
- Italics '*engaged*'
- Incompleteness 'No, Ing, I just-'
- Taboo language 'Fuck you, Celia'
- Imperative 'Wait'
- Comparatives 'faster and faster'

### Connections

Wider comments on the presentation of female characters elsewhere in this pairing will no doubt explore other aspects of Clare or Ingrid's characterisation, however, candidates may also choose to write about Henry's or Clare's mothers, Alba, Charisse or other minor female characters like Clare's sister or Kimy. In the partner text women are less abundant and significant to the text, the obvious choice for discussion is Weena, although candidates may identify that her characterisation lacks full development as she is presented more as a child rather than a grown woman and therefore offers an interesting point of comparison and contrast to Clare who we see as both child and grown woman in the core text.

## **A River Sutra and Short Cuts**

**Q.13 Overview:** This extract is taken from the beginning of the novel and sets the jungle scene of the bureaucrat's habitation. In particular there is focus on the Narmada River as a living force flowing through the region, captivating the narrator with its mystery and power. A variety of flora and fauna are described and a strong sense of an exotic sense of place is created through the detailed descriptions.

- Lexical set of exotic noun phrases 'mango tree', 'wild jasmine', 'lantana creepers'
- Present tense verbs 'spanning', 'stretching'
- Alliteration 'wide...water...fertile fields'
- Proper nouns 'Narmada', 'Satpura Hills', 'Rudra'
- Intensifier 'so dense' and adjective 'towering' suggest lack of control
- Simile 'as if catching fire'
- Contrasting imagery of light and dark 'sunset', 'dawn', 'night'
- Personification 'I can hear the river's heartbeat'
- Asyndetic lists 'teak, peepul, silk-cotton, mango, dhak, banyan' and 'bounding monkeys, leaping black buck, meandering wild boar'

### **Connections**

Wider comments on the presentation of the countryside elsewhere in the core text will perhaps explore other occasions when the Narmada River is presented to the reader. The river itself flows through the narrative connecting the disparate and often painful stories with its healing properties. In 'The Executive's Story' Nitin Bose flees the urban sprawl of Calcutta for the peace of the countryside and his life on the tea estate is described in rich detail. In 'The Courtesan's Story' Mehta presents the mountains and cave hideouts of the bandit Rahul Singh and in 'The Minstrel's Story' we are taken on a voyage through the countryside with the Naga Baba and his young charge, once again the river has a spiritual significance in this story, revealing its cleansing and purifying force. In the partner text, the countryside is a place of escape from the unhappiness of urban life, however, Carver's narrative does not use nature as a restorative force. Instead it is a place where violence can occur and women in particular are vulnerable, as in the case in 'So Much Water So Close to Home' and 'Tell the Women We're Going'.



**Q.14 Overview:** In this extract taken from the 'The Monk's Story' we are introduced to the Jain Monk as he describes the dramatic alteration in his lifestyle having to renounce all worldly goods by adopting the traditions of the Jains. Through first person narrative Mehta uses the monk's words to describe the lack of fulfilment he experienced before becoming a Jain. He describes a life of indulgence being able to have whatever he desired but none of it made him happy. He describes his past life as a 'dreamless sleep', at least the self-imposed sufferings of the Jain Monk's lifestyle allows him the opportunity to feel alive.

- Repeated noun phrase 'my doubts'
- Shares responsibility through plural determiner 'our wealth'
- Key verb 'renounce'
- Pre-modified noun phrases 'irresponsible life', 'hectic delight'
- Syndetic list of vice 'fast sports cars, the wealth I squandered in fashionable discotheques, and by myself'
- Lexical set of disparaging descriptions of women 'indolent starlets', 'ambitious secretaries', 'bored girls'
- Verbs of boredom 'ceased to satisfy', 'become fatigued'
- First person pronouns and determiners 'me' and 'my'
- Metaphor 'the seed of new desire was being sown'
- Lack of emotion in describing wife as 'creature'
- Verb and definite article suggest artifice 'play the husband'
- Simile 'like a dreamless sleep'

### Connections

Wider comments on the presentation of male characters elsewhere in the core text may pair this extract with that of Nitin Bose in 'The Executive's Story' as he too feels unfulfilled by modern life and decides to renounce his past. The Naga Baba also is a man who chooses to undergo hardship for spiritual reward. Other men in the novel are less motivated by spirituality and are moved by other passions – Rahul Singh for the courtesan or Master Mohan and the Musician for their love of pure music. In the partner text men are often portrayed as violent and unreliable. In several of the stories Carver explores misogyny through his male characters offering the reader an unflattering image of the American man. There are some moments of tenderness where male characters are portrayed as vulnerable and damaged, like Ralph in 'Will You Please Be Quiet, Please?' or the baker who asks for forgiveness in 'A Small, Good Thing'. Carver's stories are often told from a male perspective though in the third person, revealing men who are often leading unfulfilled lives and jobs in unhappy relationships.

## AS ENGLISH LANGUAGE & LITERATURE

## LL1 Sections A and B Assessment Grid

<b>Band</b>	<b>Marks</b>	<b>AO1</b> Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression.  <b>Weighting: 16 marks</b>	<b>AO2</b> Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts.  <b>Weighting: 8 marks</b>	<b>AO3</b> Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception.  <b>Weighting: 16 marks</b>
<b>1</b>	<b>0-10</b>	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.
<b>2</b>	<b>11-20</b>	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.
<b>3</b>	<b>21-30</b>	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.
<b>4</b>	<b>31-40</b>	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 2012

### 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:

<b>AO1: 1</b>	<b>AO2: 2</b>	<b>AO3: 2</b>
<b>8 marks</b>	<b>16 marks</b>	<b>16 marks</b>

### **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 on texts**

### **Text A: *The School in August***

Mid 20<sup>th</sup> century lyric poem, dreamy and nostalgic in tone, blending description and reflection. Becomes a brief meditation on the passing of time. The two descriptive stanzas invite the reader to drift through a girls' school during the holidays. The speaker also expresses curiosity, as an outsider peering into an entirely female environment. Written with an English audience in mind as knowledge of traditional schooling is assumed.

### **Form and structure**

- three end-stopped stanzas of six lines (sestets)
- mainly iambic rhythm but trochaic in final line
- alternates tetrameter with trimeter
- alternate rhyme in each stanza; cross-rhymed quatrain lines 7-10
- some unrhymed lines
- enjambment, notably in lines 4-6, 8-10 and 15-16
- moves from description to curiosity and finally reflection

### **Grammar and syntax**

- third person; authoritative voice in final stanza
- declarative mood in first and third stanzas
- second stanza in interrogative mood
- present tense in first and third stanzas
- second stanza in past tense
- foregrounded conjunction 'and' in stanzas 1 and 3
- parallelism with passive verbs in lines 13-14
- repetition of the interrogative pronoun 'Who'

### **Lexis, imagery and phonology**

- concrete nouns/lexical set of the classroom
- lexis of abandonment 'empty', 'locked' 'hollow'
- choice of dynamic verb 'creeps'
- symbolism of the moving sunbeam
- choice of proper nouns in line 8
- long slow pre-modified noun phrase in line 9
- interjection 'Ah' introducing more general observation
- period detail 'scorebooks'
- use of antonyms 'seniors' and 'juniors'
- noun phrases e.g. 'swimming groups' to represent youth and vigour
- sibilance, especially in lines 3-6 and 9-12

## **Text B: *Cider with Rosie***

Lee's experience at his rural elementary school is recalled affectionately in adulthood. Some will recognize that this popular autobiography has become a classic and is studied as well as read for pleasure. Aims to create a realistic, personal and nostalgic portrait of the past for readers who are interested in social history and the English countryside. Expect more observant candidates to comment on the 1920s curriculum and/or classroom and offer some comparison with schools today.

### **Form and Structure**

Continuous prose. The first paragraph deals mainly with what was taught and how it was received, the second with the classroom and pupils.

### **Grammar and syntax**

- declarative mood throughout
- past tense, but present in 'So do I now...recall...'
- first person singular pronoun 'I' to begin both paragraphs
- much use of first person plural pronoun 'we'; opens with plural determiner 'our'
- parallelism 'Through...afternoons'
- direct speech for classroom chanting
- simple and minor hyphenated declaratives for the chants
- tripling: mixture of past and future 'So it was...for ever'
- tripling: negation - 'no', 'didn't' 'neither'
- syndetic lists
- syndetic pairs e.g. 'the boys and the girls'
- asyndetic list of modified noun phrases 'The bubbling...books'
- foregrounded conjunction 'But'
- elliptical ending

### **Lexis and imagery**

- concrete nouns simple pre-modifiers 'blue ink' 'red fire'
- tripling of verbs 'measure' 'write' 'read' – the three Rs
- sensory imagery 'reek of steaming life'
- juxtaposition/opposites e.g. 'abstract' and 'simple'
- verb choice 'chanted'
- premodified abstract noun phrases 'primal truths' 'ultimate power'
- foregrounding of patterned adjectives 'unhearing, unquestioning'
- lexis of royalty 'glory' 'throne'
- simple simile 'as dark as tea'
- personification of the cupboard 'yawning'
- antonyms e.g. 'slow' and 'quick'
- listed proper nouns
- listed adjectives for defects and shortcomings
- onomatopoeia 'whisper ... titter... grumble'
- building metaphor for securing knowledge 'hammering...home'

## **Text C: *Gentlemen and Players***

A piece of fiction with a contemporary English setting, by a best-selling writer and intended for a wide audience. The extract has a number of purposes: to indicate relationship between narrator and father; to establish contrasts between St Oswald's and Sunnybank Park; to develop the young narrator's character, motives and situation; to create suspense. Presents familiar modern themes of social class and exclusion.

### **Form and structure**

- continuous prose with paragraphed dialogue
- sets up the barriers which surround St Oswald's, followed by the narrator's motives and increasing desire to cross them

### **Grammar and syntax**

- first person narration
- third person plural 'they' for the Sunnybankers
- declarative sentences in past tense
- interrogatives in dialogue and at the end
- imperative from father
- parentheses showing father's job and describing the Sunnybankers
- asyndetic list describing the Sunnybankers
- tripling 'skinny...homework'
- simple sentences
- parallelism 'It made...resentful.'
- foregrounded conjunctions 'And' in the last paragraph

### **Lexis, imagery and graphology**

- symbolism of barriers 'gates' 'walls' 'hedges'
- allusion to fictional worlds 'Narnia or Oz'
- syndetic pair of adjectives 'strange and remote'
- nouns suggesting school ethos 'cricket grounds' 'chapel'
- contrast with the noun phrase 'squat little building'
- contrast with modern nouns 'sweatshirts' 'hairspray'
- disparaging pre-modifiers 'bumpy' 'sooty' 'sprawling'
- emotive language 'dreaded' 'dismay' 'hate'
- metaphor 'swallow me whole'
- father's colloquialisms 'sissy' 'kid' and expletive
- italics and capitalization
- symbolism of 'spring began to quicken'
- plosive phonology in 'buds....blackthorn'
- abstract nouns 'urgency and impatience'
- modal verb 'would' and 'conjunction 'if' at end



## SECTION B: Reviewing Approaches (40 marks)

The ratio of the 3 AOs for Section B is:

<b>AO1: 1</b>	<b>AO2: 2</b>	<b>AO3: 2</b>
<b>8 marks</b>	<b>16 marks</b>	<b>16 marks</b>

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 text studied should receive sustained attention, but candidates should make comparative reference to **at least one other text that they have either 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	<b>A01</b> Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression. <b>Weighting: 8 marks</b>	<b>A02</b> Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts. <b>Weighting: 16 marks</b>	<b>A03</b> Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception. <b>Weighting: 16 marks</b>
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.



WJEC  
245 Western Avenue  
Cardiff CF5 2YX  
Tel No 029 2026 5000  
Fax 029 2057 5994  
E-mail: [exams@wjec.co.uk](mailto:exams@wjec.co.uk)  
website: [www.wjec.co.uk](http://www.wjec.co.uk)