



GCE MARKING SCHEME

ENGLISH LANGUAGE & LITERATURE AS/Advanced

JANUARY 2012

INTRODUCTION

The marking schemes which follow were those used by WJEC for the January 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 January 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%
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 celebration of the nativity, the birth of Jesus Christ. The poem recounts the actual event and the newspaper article bemoans the lack of freedom to enjoy traditional nativity plays due to the political correctness of modern times. Southwell's poem is the personal response of a devoutly religious Jesuit priest who was martyred for his faith in 1595 and later made a saint. Southwell focuses on the contrast between the humble circumstances of Christ's birth and the wealth his advent offers to humanity. He urges people to 'prize' what he brings. The author of the article, Vivek Chaudray, also encourages us to celebrate Christmas as a Christian festival rather than the more 'socially aware' concept of 'winter interval'.
- **Form and structure - Text A:** 7 quatrains of indented abcb rhyme with alternating tetrameter and trimeter, enjambment 'An orient pearl is often found / In depth of dirty mire.', caesura 'Behold, a seely...'; 'With joy approach, O...', third person address; **Text B:** Headline and sub-heading, paragraphs of chronological narrative, begins and ends in first person, middle section largely third person, direct address 'you' in final paragraph.
- **Grammar - Text A:** Each verse one sentence, imperative mood 'Behold', 'Do homage', Declarative mood 'The prince himself is come from heaven', exclamatory tone 'Alas, a piteous sight!', parallelism 'Weigh not...weigh not'; **Text B:** Declarative mood, interrogative in discourse with Miss T., simple sentence 'Miss T. was not unique', syndetic pair 'race or faith', asyndetic list 'well-meaning, white, liberal people', parallelism in headline 'we don't want...we want'
- **Lexis – Text A:** Adjectives 'seely', 'homely', 'piteous', present tense verbs 'lies', 'inns are full', archaisms 'wight', 'weed', oxymoron 'humble pomp', demonstrative determiners 'This stable', 'This crib'; **Text B:** Religious proper nouns 'Christmas', 'Diwali', 'Eid', 'Mary and Joseph', Statistics '90%', verbs of restriction 'banned', 'prevented', 'replaced', politically correct phrases 'socially aware', 'faith specific', repeated noun phrase 'nativity play', compound adjectives 'multi-racial, multi-religious'.
- **Imagery – Text A:** Pathetic fallacy 'in freezing winter night', metaphors 'an orient pearl', 'This stable is a prince's court' allusion 'in crib to shroud his head'; **Text B:** Metaphors 'led a revolt', 'alarm bells started ringing', visual imagery of classic children's nativity scene 'angels', 'Mary and Joseph', juxtaposed with 'black Father Christmas'.
- **Phonology and orthography – Text A:** Plosive alliteration 'prize...pomp', aspirant alliteration 'highly...humble...he...heaven', sibilance 'alas, a piteous sight!'; **Text B:** Alliteration in headline, plosives 'being banned', aspirant 'headed home'.

Q.2 Text C and Text D

Possible Approaches

- **Overview:** The texts are connected by a description of the persona and behaviour of the Greek god, Pan. Poems written to Pan were popular in the Romantic period which would have influenced Victorian poet Elizabeth Barrett Browning. There are strong undertones of violation and sexual fertility in the poem often associated with the god Pan. Browning was the heroine of a real-life romance, she was rescued from parental tyranny and poor health by Robert Browning, with whom she eloped in 1846. Text D has a strong factual and educative purpose, differing from the poem's emotional, highly-charged style. The cutting of the river-bed reeds and the creation of the pan pipes for which Pan is famous are explicitly described in both texts, but the style in which this information is conveyed differs markedly. Pan's sexuality is not dealt with explicitly in either text; however the poem has a strong undercurrent of sexual violence typical of a repressed Victorian context, whereas Text D is written for children and therefore has a responsibility to deal with the issue appropriately.
- **Form and structure - Text C:** 7 stanzas of sestets, repetitive structure creates choral effect echoing musical subject, unusual rhythm, 9 syllables, rhyme scheme abacbb with lines 1,2 and 6 ending with the same word in each verse, mostly end-stopped to reinforce repetitive structure, enjambment used typically in slightly longer fifth line, third person address describes myth of Pan from omniscient viewpoint; **Text D:** Four paragraphs of detailed factual information, short final paragraph links Pan with the devil, third person address provides detailed overview.
- **Grammar - Text C:** Opening interrogative 'What was he doing...?', exclamatory tone 'O Pan!', declarative mood describes violent actions 'hacked and hewed', Pan's actual words conveyed through direct speech 'This is the way', prepositional phrase 'Down in the reeds', repetition of pre-modified noun phrase 'great god Pan', asyndetic listing of adjectives 'poor dry empty'; **Text D:** Declarative mood used to convey facts, simple sentences 'In most tales the god Hermes is Pan's father.' And final sentence of extract, dashes used to create parenthesis in third paragraph, syndetic pairs 'religion and mythology', 'merriment and revelry', syndetic list 'legs, horns and ears'
- **Lexis – Text C:** Violent dynamic verbs 'hacked', 'hewed', 'scattering', third person pronoun 'he' and determiner 'his', adjectives 'golden', 'deep cool', 'limpid', repetition of adverb 'turbidly' meaning muddy, repetition of callous verb 'laughed' to reveal Pan's carefree attitude, tripling of adjective 'sweet' in an asyndetic list with the adverbs 'piercing' and 'blinding', definitive adverb 'nevermore again'; **Text D:** proper nouns, 'Pan', 'Arcadia', 'Hermes', 'Penelope', third person pronoun 'he' and determiner 'his', adjectives 'rural', 'wild', 'fertility', etymology of 'panic' explored, lexical set of verbs 'play music', 'dance', 'pursuing'; some surprisingly complex lexis given audience, 'progeny', 'attributes'.
- **Imagery – Text C:** Imagery of Pan as half-man, half-beast, 'hoofs of a goat', 'half a beast', violence of Pan's actions towards nature, 'broken', 'cut', 'fled' and his detrimental effect of the river scene until he plays his music when harmony is restored, personification of the reed as 'patient' and 'sun on the hill forgot to die', 'lilies revived', simile 'like the heart of a man', Pan cruelly strips the reed of its vitality; **Text D:** Imagery of Pan as bestial 'Pan's goat parts', euphemistic sexual references 'progeny', 'suitsors', 'courted', 'amorousness', subversive connection to the devil and the Roman gods Faunus and Silvanus.
- **Phonology and orthography – Text C:** Alliteration 'reeds by the river' and 'great god' creates repetitive tone and underlines poem's rhythmical structure, sibilance 'shores sat' suggests peaceful scene before the violent act of cutting the reed, aspirants 'hacked and hewed' suggests effort involved in the physical action, bilabial nasals 'making...man' contentment suggested in Pan's purpose of going music to humankind; **Text D:** Guttural sounds 'goatherds...guarded...god', plosive alliteration 'Pan is the progeny of Penelope', 'Pan was a piper'.

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 early on in the novel and describes Stuart's resentment towards 'the System'. Masters offers a generalised overview of the attitudes of the homeless to the authorities' 'carrot and stick approach' to getting them to return to mainstream society. Masters shocks the reader with his graphic descriptions of the abuse faced by many at the hands of the System that should be there to protect and support them.

- Third person plural subject pronoun in inverted commas, "They"
- Syndetic lists 'doctors, social workers, drug advisers and policemen', 'unpredictable, unreliable, ruthless...and almost human.'
- Repeated proper noun phrase 'the System'
- Superlative 'the biggest foe'
- Simile 'chased him about like bad rain'
- Asyndetic list 'housing benefit, social security, the rough sleepers unit, dozens of charities', '
- Repeated use of parentheses offers comments of explanation from Masters

Connections

Wider comments on the presentation of systems of authority elsewhere in the core text is likely to focus on Stuart's treatment at school, in care homes, in prison and his complicated involvements with social workers, housing authorities and doctors. Stuart has been let down time and again by people in positions of power whose job it is to help him and keep him safe. In the partner text Andrea is not so much a victim of the System as ignored by it. Andrea is careful to hide the difficulties in her home life from authority figures, teachers and the police, in fear that it may lead to their family being separated but also she is embarrassed to admit the truth as she sees it as a betrayal of her mother.

Q.4 Overview: This extract is taken from Chapter 11, entitled *Rageous: Aged 25-29*. The extract begins with a piece from The Times newspaper reporting a prison riot at Whitemoor prison. This use of intertextuality adds credibility and realism to Stuart's first person account of the riot that follows the newspaper article. Masters uses Stuart's distinctive voice to report the events of the riot in a dramatic yet understated tone. The second half of the extract is narrated by Masters and describes the varied characters Stuart encountered during his time at Whitemoor. Stuart is clearly mixing with criminals who are far more dangerous than he is, in his own words, 'I'm just a petty thief who's come unstuck.'

- Simple sentence to open 'Two days after Stuart arrived there was a riot.'
- Formal register of newspaper article, impartial, factual
- Metaphors of flight 'it just took off', 'Just going right off'
- Minor sentences add pace to account, 'Bedding.'
- Fricative alliteration 'flared...flames...flung'
- Use of taboo language 'fucking'
- Quotations from Stuart and other inmates tells story in own words, compared to more formal register of newspaper report
- Proper nouns used to name other criminals 'Colin Richards', 'Jeremy Bamber'

Connections

Wider comments on the presentation of fear and danger elsewhere in the core text are likely to consider some of Stuart's psychotic behaviour. Stuart is often reacting out of fear of an imagined danger that his drug-addled, paranoid brain cannot deal with rationally. Other dangers that Stuart faces include physical, sexual and emotional abuse. Stuart is a dangerous individual who is capable of inciting fear in others, but is also a victim of intimidating individuals and situations. Likewise in the partner text, Andrea lives her day to day life in danger of physical and even sexual abuse, but perhaps even more damaging is the constant fear of a threatened home life; fear for a suicidal mother, fear for her sisters and fear of failure at school, the only arena where she can really be herself.

Cold Comfort Farm and Sons and Lovers

Q.5 Overview: This extract is taken from the end of the novel where Flora is reunited with Charles and realises the strength of her feelings for him. In a mixture of narrative prose and dialogue Gibbons manages to convey the love the couple share and their plans for a future together. The pathetic fallacy of the scene creates a heart-warming end to this humorous but touching novel. Gibbons humour is sustained to the end in this parody of a happy ending; Gibbons uses the clichés of the typical climax of a love story to mock such conventions. As always, it is in the apparently inconsequential details, such as Flora's comment on Charles' smell that shows the depth of the emotion and humour.

- Superlative 'purest', 'dearest'
- Syndetic list of loving gestures 'straight into his open arms, put her own around his neck, and kissed him with all her heart.'
- Repeated adverbial 'for ever'
- Pathetic fallacy 'the stars and moon were out', 'Not a cloud misted its solemn depths', 'To-morrow would be a beautiful day'
- Repeated interrogative mood as the pair question their feelings for one another 'What do you think?', 'It *is* true, isn't it?'
- Juxtaposition of characterisation 'strong-minded women...adored being bossed about'
- Italicised adjective '*heavenly*'
- Repeated imperative mood 'Say "I love you"', 'Say it again'

Connections

Wider comments on the presentation of love elsewhere in *Cold Comfort Farm* are likely to consider Judith's inappropriate feelings of love for her son Seth, with its natural connection to the partner text between Mrs Morel and her sons. Other romantic relationships in both texts may be discussed such as the love triangle between Adam, Elfine and Dick Hawk Monitor, as well as Paul's relationships with Miriam and Clara.

Q.6 Overview: This extract is taken from Chapter 3 of the novel where Gibbons first introduces us to the farm and its inhabitants; a vivid but humorous scene is set through Gibbons use of hyperbole in this chapter. The introduction of the humorously named Adam Lambsbreath and the dairy herd of Graceless, Pointless, Feckless and Aimless sets a scene of rural simplicity. Gibbons satirizes the kind of description one might find in rural novels of the period, such as the absurdly detailed topographical descriptions. This introduction to Cold Comfort foreshadows the challenges Flora faces in her attempts to civilize her relations.

- Adverbs 'sharply', 'abruptly', 'awkwardly' suggests lack of planning of buildings
- Pre-modified noun phrases to set scene, 'stone wall', 'ragged garden', 'long-roofed barn'
- Lexical set of shapes suggest awkwardness of set up of farm 'octangle', 'triangle'
- Onomatopoeic exclamatory 'ping!'
- Similes 'mindless as the Down wind itself', 'like that which glows below the eyelids of a man in fever'
- Simple sentence 'He was asleep'
- Metaphor 'his wild bird, his little flower'
- Proper nouns 'Graceless, Pointless, Feckless and Aimless', 'Big Business'
- Asyndetic list 'a lowering, moist steamy light'

Connections

Wider comments on Gibbons' and Lawrence's presentation of a sense of place are likely to focus on rural settings in both texts; the beginning of Chapter 3 in the core text which precedes the extract is very rich in terms of imagery, setting an extremely vivid scene. Gibbons' deliberately over-elaborate descriptions cleverly parody the sense of place created in the partner text where the countryside and its flora and fauna take on symbolic significance often acting as metaphors for repressed emotions. Both authors also explore more urban settings by way of contrast to the countryside, offering the towns often as places of sophistication and progression.

In Cold Blood and True History of the Kelly Gang

Q.7 Overview: In this extract, Capote sympathetically presents information about Perry Smith's background and upbringing encouraging an empathetic response from the reader. The extract is largely written from Perry's perspective offering a first-hand account of the difficulties he faced during early formative experiences with his father.

- Adjective 'primitive' suggests basic standard of living.
- Simple sentences reflect simplicity of living experience 'The stove was good.'
- Double negative 'never...nowhere' suggests unfinished education
- Aspirant sounds 'I hated that...hurt me'
- Repeated verb phrase 'I loved Dad'
- Proper nouns, place names suggest moved around a lot 'Wyoming, Idaho, Oregon'
- Syndetic list of survival 'use a gun, skin a bear, track wolves and deer.'
- Repeated adjective 'cold'

Connections

Wider comments on the presentation of survival elsewhere in the core text may consider other passages relevant to Perry's upbringing, in particular his relationship with his mother and his experiences at the hand of the nuns. Survival could also be explored in relation to the Clutter family on the night of the murder, perhaps focussing on Herb and Nancy's efforts to save themselves from their fate. In the partner text, survival is more prevalent in dealing with poverty. In the early sections, Ellen Kelly does whatever it takes to ensure her family's survival, including apprenticing her son to Harry Power. Ned's own battle for survival and the survival of his gang forms the mainstay of the latter half of the narrative and is loaded with evidence from which the candidate may draw examples.

Q.8 Overview: In this extract taken from towards the end of the novel, after Dick and Perry have been caught, Capote reveals a series of disclosures taken from Perry's statement which lead to Dewey locating vital evidence with which to convict Dick and Perry. Quotations from Perry's statement allow us to hear Perry's voice as he describes the events that took place directly following the murder of the Clutter family. Capote through Perry is able to show us the emotions both men experienced at this point in time. The extract, in the second half, shifts from first to third person perspective adopting the formal register of a police report, contrasting significantly with the more colloquial style of the former.

- Impersonal noun phrase 'the murderers'
- Parentheses used to explain detail '(where, having flown there...pawnshop)'
- Murderers referred to using proper noun surname 'Smith', 'Hickock'
- Quotation marks suggest verbatim
- Simile 'Drove like hell'
- Simple sentences 'I think we both felt very high. I did.'
- Repetition of emotive noun 'dripping **blood**', 'even **blood** in my hair'
- Incongruous verb phrase 'making jokes'
- Lexical set of past participle verbs covering up crime 'washed', 'scraped', 'buried', 'burned'
- Dick's inappropriate appetite, intensifier 'so hungry' and noun phrase 'Sunday dinner'
- Perry's disclosures provide KBI with 'unshakeable case' pre-modified noun phrase suggests little room for manoeuvre for the murderers

Connections

Wider comments on the presentation of criminal behaviour elsewhere in the core text will obviously consider the night of the murder itself in some detail, perhaps commenting on the apparent pointless nature of the crime as the murderers escape with very little reward for their efforts. Other misdemeanours committed by Perry and Dick may also be explored, such as selling stolen goods, cheque fraud and violent behaviour. In the partner text, candidates may see a more justifiable cause for Ned's criminal activities, as they are motivated by the need for survival rather than greed. Much of the Kelly family's behaviour takes place outside of the laws of the land, but with a corrupt police force and judiciary the reader tends to sympathise rather than condemn such behaviour.

Watching the Fire-Eater and The Lost Continent

Q.9 Overview: In this extract, taken from the first essay in the collection 'Rio de Journal', Minhinnick explores the impact of tourism on his sense of 'home'. In his typically scathing, yet beautifully poetical style, Minhinnick describes a typical summer's day at the height of the tourist season, using a series of elaborate similes and metaphors. There is an ironic acknowledgement in the extract of the need for tourism in order for the town to survive whilst at the same time condemning the behaviour of the tourists who overrun his home.

- Metaphorical noun phrase 'lobotomized current' suggests lack of cerebral engagement
- Polysyndetic list of proper nouns suggest lack of excitement 'Woolworths and Boots, Lo-Cost and Medicare.'
- Juxtaposition 'familiar...different', 'nothing to do...all day to do it'
- Sibilance 'same sand-rashed'
- Incongruous syndetic pair 'disposable nappies and pineapple chunks'
- Metaphor 'undiluted hell'
- Tripling of third person pronouns 'They came in coaches...They came in cars...They came grimly'
- Simple sentence of acknowledgement 'Our town would die without tourists.'
- Extended metaphor of warfare 'battalion...infantry...murder'
- Exclamatory tone 'At last you've arrived!'
- Repeated blasphemy 'Thank Christ'
- Compound adjectives 'piss-coloured', 'car-blitzed', 'car-wrecked', 'car-fucked'

Connections

Wider comments on the presentation of home underpin much of both travel narratives. Once away from home, Minhinnick often yearns to return to the familiarity and comfort of his own town, yet several essays condemn life in Wales for its short-sightedness in terms of its treatment of the environment and its people. Some fond memories of home are explored in the more retrospective passages, a nostalgia shared by Bryson in the partner text that is in a sense re-visiting his childhood in returning to his home to begin his odyssey. Both writers blend despair with hope when talking about their 'homes', but often adopt the perspective of displaced outsider from which to critique their worlds.

Q.10 Overview: In this extract taken from the section entitled 'Dock of the Bay', Minhinnick explores the issue of pollution in Cardiff, describing in detail Cardiff City Council's plans to tackle this important issue. The extract is full of factual data but is interspersed by Minhinnick's chatty parenthetical advice, serving to personalise this rather opinionated extract. The phonology of the extract is particularly expressive as Minhinnick serves up an acerbic critique of the council's short-sighted plans.

- Noun phrase 'inherited problem' suggests inescapability
- Quotes council literature 'the green capital of Europe'
- Parentheses deformalises register '(it depends on who you talk to)'
- Statistics add credibility '50 per cent', '5 per cent'
- Metaphor 'first step of a long journey'
- Plosives 'pleasant pipedream'
- Simile 'as a doctor whose medical bag is empty'
- Foregrounded adverb 'Depressingly,'
- Violent verbs 'destroying', 'bludgeoned'
- Acronyms 'SSSI', 'CBDC'
- Pun on verb 'So dam the rivers'
- Plosives 'backroom bureaucratic oblivion'

Connections

Wider comments on the presentation of attitudes and beliefs will no doubt centre around Minhinnick's focus on the environment elsewhere in the text, allowing candidates to draw on contextual factors relating to the writer's involvements with certain pressure groups. Other key beliefs espoused by Minhinnick in the text, include attitudes to vegetarianism and the welfare of animals. Bryson is less scathing in his criticisms than Minhinnick, but the partner text does also explore attitudes to consumerism and tourism and its detriment to society.

The Time Traveler's Wife and The Time Machine

Q.11 Overview: This extract is taken from early on in the novel; Niffenegger sets a vivid scene largely through pathetic fallacy, of the meadow near Clare's home. The meadow is a significant place in the novel as it is where Clare and Henry first meet and the place where Henry is shot. Significantly for Clare, as the extract identifies, it is the place where Clare is often left waiting for Henry allowing a complex exploration of the emotions that waiting engenders.

- First person address in present tense, 'I am standing'
- Repetition of adjective of time 'late June, late afternoon'
- Aspirant alliteration 'heavy heat'
- Similes 'like being under a vast glass dome', 'like puppets'
- Metaphors 'a chorus of insects droned', 'Henry is the rain'
- Simple sentences at odds with complexity of relationship, 'Henry is puzzling to me.'
- Present participle verbs 'coming', 'rippling', 'creaking', 'groaning'
- Adjectives of colour 'yellow', 'green', 'black'
- Personification 'the trees bend over...bow down', 'hoping to be unnoticed by the storm'
- Pathetic fallacy 'long low peal of thunder'
- Repeated adverbial phrase 'so suddenly'

Connections

Wider comments on the presentation of settings elsewhere in the core and partner text are likely to consider significant buildings as well as outdoor spaces. For Henry public buildings such as libraries and museums have metaphorical significance as places where time can be controlled in books and artefacts. The city of Chicago is also repeatedly presented by Niffenegger as a dynamic and yet dangerous place for Henry. Clare's family home is much more rural and peaceful, although ironically it is the place where Henry is most at risk. In the partner text again buildings are significant; the great hall of the Eloi and the Palace of Green Porcelain, but it is also the open spaces such as the forest and the underground terrain of the Morlocks that threatens the safety of the Time Traveller.

Q.12 Overview: In this extract, Clare explains her creative processes to the reader and the impact of her relationship with Henry on her ability to produce works of art. She suggests through the imagery chosen that she feels reduced or restricted following her marriage to Henry; that in choosing a lifetime of waiting she has diminished her own sense of self and therefore cannot be as productive as she once was. The classical references in the passage connect Clare with the figure of Penelope and Henry to Odysseus. While Clare waits at home unfulfilled, Henry is free, albeit against his will, to roam.

- Pre-modified noun phrase with use of diminutive 'my tiny back bedroom'
- First person pronouns and determiners 'my', 'mine'
- Similes 'like a caterpillar in a cocoon', 'like moths fluttering'
- Sibilance 'sketches for sculptures, small drawings'
- Personification 'starve them and stunt their growth'
- Juxtaposition 'miniature...giantess'
- Italics '*there*' trying to explain in words the abstract process of art
- Proper nouns 'Circe, Nimbue, Artemis, Athena'
- Asyndetic list 'transformed mere men...stole the secrets...disposed armies'
- Repeated imperative 'Call it'
- Repetition of abstract noun 'magic'
- Classical references 'Penelope', 'Odysseus'

Connections

Wider comments on the presentation of creativity and inventions will probably focus on other examples of Clare's artistic output. Her creations often reflect her state of mind and can be read therefore as representations of her subconscious. In this extract Clare calls Henry a 'disappearing artist' and candidates may wish to pursue this idea. Henry certainly needs to rely on his inventiveness to survive and needs Dr Kendrick's medical inventiveness to attempt to control his condition. In the partner text, the invention of the time machine itself is crucial to the plot of the novella and much of the narrative is given over to a description of the invention, without which time travel would be impossible.

A River Sutra and Short Cuts

Q.13 Overview: This extract describes the relationship between the retired bureaucrat and Tariq Mia in this extract as the men meet for a game of chess on Tariq Mia's veranda. Despite the difference in age between the men they have forged a close bond, with Tariq Mia adopting a fatherly role as he tells the bureaucrat the stories of the Narmada. The narrator confides in the reader throughout the extract, exploring his feelings towards the older man and explaining the nature of their friendship.

- Light-hearted tone 'pillows propped...pillars'
- Verb 'readied' suggests preparation for visit'
- First person plural possessive determiner 'our game'
- Intimacy suggested by 'kiss'
- Exclamatory tone 'unexpected pleasure!', 'see you on the bridge!'
- Simple sentence 'I do the same.' reinforces sense of polite pretence for sake of friendship
- Adverb of frequency 'every day' suggests intimacy of friendship
- Imperative verb 'Come'
- Affectionate vocative 'little brother'
- Noun phrases 'gentle tutorial, 'his pupil' shows nature of friendship is one of teacher and student or parent and child.
- Metaphor for closeness 'read my mind'
- Lexical set of emotions 'downcast', 'gloom', 'moved'

Connections

Wider comments on the presentation of friendship elsewhere in the core text may look at other examples of the interaction between the bureaucrat and Tariq Mia, Dr Mitra and Mr Chagla, as their friendships and frequent meetings form a back drop to the various stories, linking the narrative like the flow of the sacred river itself. Other friendships of note, in the core text, include the doomed friendship of Master Mohan and the blind boy, Imrat and the nurturing friendship between the Naga Baba and the child Uma. In the partner text, friendships are often unreliable, fractured or forged in violence. Candidates may explore the complicated friendship between Patti, Donna and Sheila in 'Vitamins', or the unexpected bonding at the end of 'A Small, Good Thing' between the baker and Scotty's parents. The violent and perverse partnership of Bill and Jerry in 'Tell the Women We're Going' would also provide fruitful for analysis of friendships.

Q.14 Overview: In this extract taken from 'The Musician's Story', the narrative is heavy with disappointment and lost opportunity. There is a dramatic irony in the anticipation of the first half of the extract where the musician's daughter describes the preparations for her wedding. The reader knows that these hopeful plans will not end well and feel the crushing disappointment of the narrator as the realisation finally dawns. The extract ends with a return to the present and the speaker's desire to find a solution to her suffering in the power of the Narmada.

- Repetition of possessive determiner 'my trousseau', 'my bridegroom'
- Verbs of preparation 'collected', 'decorated', 'organised'
- Pre-modified noun phrase foreshadows problems 'auspicious night'
- Sibilance 'sent shawls and saris'
- Modal verb suggests uncertainty 'should', 'must have'
- Adverbs 'at last', 'still' suggest delay in accepting the disappointing truth
- Adjective 'hateful' suggests strength of response
- Verb 'cured' suggests illness
- Metaphor 'the bride of music'
- Juxtaposition 'desire' and 'dead inside'
- Repeated interrogatives to end chapter

Connections

Disappointment is a recurring theme in both texts and wider comments on its presentation may include the father's disappointment with his son's life choices in the story of the Jain Monk, or the Executive's dismay with his modern life in Calcutta. In the partner text, disappointed hopes forms a backdrop to many of the characters' daily lives, Earl Ober is disappointed that his wife is not thinner and more appealing to the opposite sex. In 'Will You Please Be Quiet, Please?' Ralph is disappointed when he learns of his wife's infidelity. In 'So Much Water So Close to Home', Claire is very disappointed with her husband's denial of responsibility for the dead girl found on the fishing trip.

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 January 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:

AO1: 1	AO2: 2	AO3: 2
8 marks	16 marks	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 on texts

Text A: *The Darkling Thrush*

Written at the turn of the 19th-20th century, a reflective lyric poem on the significance of birdsong in the winter twilight, suggesting some wisdom in the natural world at which man can only guess. Hardy might be remembered for his use of rural settings or for his expression of religious doubt – his *Nature's Questioning* is in the LL1 anthology.

Form and structure

- four regular end-stopped octaves/eight-lined stanzas
- stanzas 1-3 have end-stopped quatrains
- ababcdcd rhyme
- iambic tetrameter alternated with iambic trimeter
- thrush dominates second half of poem
- movement from pessimism/lifelessness to tentative hope

Grammar and syntax

- declarative mood throughout
- past tense
- compound sentences in stanzas 1 and 2
- single complex-compound sentence in stanza 4
- parallelism in lines 11-12
- first person singular
- conjunction 'and' introducing generalisation in lines 7-8, 15-16

Lexis, imagery and phonology

- lexical set of music lines 5-6, picked up in 'evensong', 'carolings' and 'air'
- lexical set of ghosts – 'spectre-gray', 'haunted', 'spirit'
- metaphorical compound adjective 'spectre-gray'
- metaphors of 'dregs' and the 'weakening eye'
- simile in line 6
- personification of the land line 9
- extended metaphor and personification of the dead century lines 9-12
- juxtaposition e.g. 'bleak' and 'full-hearted' lines 18-19
- intensifiers in 'so little cause' and 'such ecstatic'
- determiners in 'all mankind' and 'every spirit'
- post-modified abstract noun-phrase 'joy illimited'
- pre- and post-modified 'thrush' noun phrase line 21
- tripled post-modifying adjectives line 21
- syndetic pair 'hard and dry' line 14
- dynamic verb 'fling' line 23
- some archaism e.g. 'nigh'
- religious lexis 'evensong', 'carolings' and 'blessed'
- alliteration, notably plosives in line 2

Text B: *The Poisonwood Bible*

Ambitious opening for the serious reader of fiction, drawing attention to the presence of the writer. The focus is firmly on setting, the forest presented as vibrant, exotic and dangerous. The characters sketched are incongruously placed to create curiosity.

Form and structure

- continuous prose
- paragraphing signals shift of focus

Grammar and syntax

- first person pronoun – intrusive narrator
- second person address
- imperative mood at the beginning and end of the extract
- declaratives describing the forest and the figures
- present tense
- minor sentences/ellipsis
- adverbials of time and place in second paragraph
- reference to future 'you'll have to'

Lexis and imagery

- paradoxical opening sentence
- verbs to involve the reader 'imagine' 'picture'
- lexical sets of forest life and of conflict
- many plural concrete nouns
- strong dynamic verbs
- verbs used as nouns 'glide' 'wrestle'
- double pre-modification
- indefinite article in 'a woman' - anonymity
- personification of the whole forest 'conscience' 'eyes'
- similes
- personification of vines and seedlings
- flower metaphor 'pale, doomed blossoms'
- antithesis 'seedlings' and 'stumps' 'life' and 'death'
- noun phrase 'shirtwaist dresses' connoting another world

Text C: *Freaky Nature*

Uses varied graphology, short sections and numerous persuasive devices to target children's requirements – fun, adventure, discovery and getting dirty. Strong educational theme and interactive learning will also appeal to parents. Nature is presented as surprising, inventive, cunning and in charge of its own business.

Form, structure and graphology

- title font chosen to suggest weirdness
- varied fonts and sizes, capitals, emboldenment
- centred strapline
- sub-headings

Grammar and syntax

- second person address
- first person plural
- mainly imperative mood
- some present tense declaratives
- interrogatives
- some minor sentences
- compound sentences combining two activities
- tripling
- parallel phrasing/paired noun phrases
- listing
- parenthesis

Lexis, imagery and phonology

- modifiers connote danger, dirt and excitement
- various lively pre-modifiers for 'plants'
- lexical sets of aviation and disguise/secretcy
- dynamic verbs for activities
- some colloquial lexis 'bugs' 'stuff'
- personification of plants 'quiet...types' 'bad boys'
- personification of nature 'excellent designer'
- alliterated phrases

SECTION B: Reviewing Approaches

(40 marks)

The ratio of the 3 AOs for Section B is:

AO1: 1	AO2: 2	AO3: 2
8 marks	16 marks	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 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
Assessment Grid

LL4 Sections A and B

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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