



# **GCE MARKING SCHEME**

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

**JANUARY 2013**

## **INTRODUCTION**

The marking schemes which follow were those used by WJEC for the January 2013 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 2013

### Unit-specific Guidance

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

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

#### Relevant assessment objectives for LL1 as a whole:

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

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

LL1	%	AO1%	AO2%	AO3%
<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 the theme of blindness. Both texts discuss coping with blindness and the desire to continue to work and be productive. Milton expresses his anxiety in the poem that he will no longer be of use to God given the onset of his blindness and is reassured by personified 'Patience' that all God desires of Milton is to 'stand and wait'. By way of contrast the article about a blind teacher is an active rather than passive response to disability. Angela Wolf is determined to 'do whatever I wanted to do in life'. Unlike Milton, Wolf refuses to be limited by her blindness; the Puritan context in which Milton lived and worked clearly shapes his sense of purpose. For Wolf it is a personal victory over disability rather than a religious one that motivates her behaviour. Milton expresses his anxiety in the poem in a confessional, personal, intimate manner, grappling with emotional and religious feeling; Text B is more external and is attempting to tell a story to a web-based audience.
- **Form and structure** - Text A: Petrarchan Sonnet written in iambic pentameter, trochaic foot on 'Lodged', volta at start of sestet where Milton receives reply, enjambment, caesura after 'useless', first person with direct speech when 'Patience' replies; Text B: Feature article 8 paragraphs of continuous prose, picture of blind, smiling, teacher in heading with Braille implements in background, inset quotation in first person address summarises attitude, third person address describes Wolf and her experiences, quotations from Wolf and one of her 8 year-old students.
- **Grammar** - Text A: Declarative and interrogative sentence moods, complex sentence types, colons and semi-colons to separate clauses in the sestet, foregrounding of verb 'Lodged', end focus on second reference to biblical parable (Matthew 25:1-13) 'they also serve who only stand and wait'; Text B: Foregrounding of proper noun 'Angela Wolf', declarative mood in opening paragraph outlines Wolf's teaching experiences, complex sentences with disjuncture to create end-focus '*not* an impairment – it's just an inconvenience.', syndetic listing 'courage, optimism and an absence of self-pity', simple sentence 'I've never felt limited'.
- **Lexis** – Text A: Foregrounded adverbial of time 'When', lexical sets of antonyms 'light' and 'dark', lexis associated with emptiness 'spent', 'useless', adverbs 'fondly' and 'soon' show respect and care, repetition of main verb 'serve', archaisms 'yoke', 'bidding, repetition of superlative 'best', importance of proper nouns for 'God', 'Maker', 'Patience'; Text B: Lexical set of nouns associated with teaching 'teacher', 'Education', 'classroom', verb 'blessed' has religious connotations, pre-modified noun phrases 'inspirational behaviour', 'human spirit', antonyms 'sighted to blind', modal verb 'I could do whatever I wanted', repeated adverb 'very, very lucky', abstract nouns 'impairment', 'inconvenience' juxtaposed with 'courage' and 'optimism'.
- **Imagery** – Text A: 'Light' as metaphor for sight and 'darkness' for blindness, biblical references to Parable of the Talents and Parable of the Bridegroom both from Matthew's gospel, personification of Patience, symbolism of power of God 'thousands at his bidding speed', imagery associated with commerce 'talent', 'account', 'gifts'; Text B: metaphor 'wrap up her final semester', simile 'like a weirdo'.
- **Phonology and orthography** – Text A: Alliteration 'world and wide', plosives 'Patience to prevent', sibilance 'oceans...rest...serve...stand', elision o'er; Text B: Sibilance 'She's special and very smart', latinate phrase 'pseudotumor cerebri', plosives 'beginning...blindness', 'didn't...different', italicised stress on '*not*' and '*whole*'.

## Q.2 Text C and Text D

### Possible Approaches

- **Overview:** The texts are connected by the animal, the tiger. In Blake's early Romantic poem he questions the power and wisdom of God in creating such a fearful beast. 'The Tyger' from Songs of Experience, 1794 is the natural opposite of Blake's poem 'The Lamb' from 'Songs of Innocence', 1789. Blake's firm belief that 'without contraries is no progression' is played out in the tension between the naivety and experience of these animals. The presentation of Richard Parker, Yann Martel's tiger in *Life of Pi*, shares much of Blake's awe for this deadly creature. In the extract the narrator, Pi, describes in detail the appearance of the Bengal tiger with which he shares a boat lost at sea. There is a strong sense of menace and threat in the tiger's behaviour in both texts yet at the same time an admiration and fascination with the tiger's symmetrical beauty.
- **Form and structure - Text C:** Six quatrains with rondo effect created by almost identical first and last verse, rhyming couplets (aabb), varied rhythm with trochaic feet (lines 1-3) and iambic feet (line 4), end-stopped lines, caesuras, direct second person address of the tiger 'thee' and 'thy'; **Text D:** Two long paragraphs of continuous prose, opens with third person description of tiger's behaviour and in second paragraph includes third person descriptions with first person perspective to explore Pi's feelings towards the beast.
- **Grammar - Text C:** Repeated interrogative mood, fore-grounded conjunctions, 'And...', syndetic pairs, lines 2, 5, parallelism, 'What the hammer? What the chain?', repetition, fore-grounded prepositions, 'In...', 'On...'; **Text D:** Largely declarative descriptions, parallelism of simple sentences 'He licked his chops. He shook his head.', syndetic pair 'a broad bridge and a pink nose', Fore-grounded conjunction 'And what art', listing of pre and post modifying adjectives to describe appearance.
- **Lexis – Text C:** Vocative 'Tyger' repeated, poem is addressed to the tiger, lexical set of nouns relating to blacksmith: 'furnace', 'chain', 'anvil', 'hammer', verbs: 'dare frame' replaces 'could frame', pre-modification: 'immortal hand', 'distant deeps', 'dread grasp', third person pronoun, 'he'; **Text D:** Proper nouns 'Richard Parker', Kathakali dancer, dynamic verbs 'growled', 'licked', 'shook', pre-modified noun phrase 'mighty art', lexical set of adjectives of colour 'bright brownish orange', 'pure white', 'black vertical stripes', third person pronoun 'he', superlatives 'finest', 'longest'.
- **Imagery – Text C:** Creative process likened to art / manufacture, 'Thy fearful symmetry': pattern on tiger's face / symmetry of the beauty / terror of the tiger; **Text D:** Beauty of the tiger's physical appearance, described as mighty art, creation of tiger compared to the work of 'a tailor's eye for harmony', personification of 'sideburns' and 'goatee' in addition to very human name 'Richard Parker', comparison to 'Kathakali dancer' suggest perfection of detailed and vibrant make-up, simile 'face that looked like the wings of a butterfly', metaphor of eyes 'exploding with rage'.
- **Phonology and orthography – Text C:** Plosives, 'burning bright', sibilance, 'distant deeps or skies', fricatives 'forests...frame'; **Text D:** guttural sounds 'go..growled', aspirants 'head high', onomatopoeia of tiger noises 'growled', 'snarl', assonance 'equally evident', plosives 'body bright brownish', fricatives 'flighty or friendly'.

## 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 chapter 1 at the beginning of the novel where we are being introduced to Stuart and his eccentric behaviour and the unusual relationship he shares with middle class Alexander Masters. The reader may be surprised by the likelihood of Stuart being able to keep a diary given the chaotic nature of his life; the fact that the diary is colour-coded increases the reader's incredulity. When Masters begins to describe the context of the diary verbatim we realise that it is in fact of little practical assistance to Stuart or anyone else due to the range of errors resulting from his weak literacy skills. Whilst the reader cannot help but laugh at Stuart's presentation here, we are also moved enough to empathise with his plight.

- Asyndetic list 'green...family, yellow...social, orange...duty.'
- Simple sentence with litotes 'His handwriting is not excellent.'
- Personification of the letters 'bunched up in fright'
- Parallelism 'part phonetic, part cap-doffing guesswork'
- Typography to reflect actuality, mixture of upper and lower case letters
- Adverb 'blithely'
- Sibilance 'startling swiftness...Stuart's'
- Syndetic pair 'in prison, or in hospital'
- Proper nouns of names of places and people familiar to Stuart but misspelt in his diary

### **Connections**

Wider comments on the presentation of learning elsewhere in Stuart are likely to contrast Stuart and Masters academic backgrounds, focussing on Stuart's school career as a series of bullying and abuse rather than a place of learning. Masters, however, has had all the advantages offered by society in his education and is a highly intelligent man. Stuart, however, often surprises Masters with an intelligence that cannot be learned at school. In the partner text Andrea's uses learning as a means of escape. Reading allows her to enter fictional worlds and academic achievement leads to a literal rather than metaphorical route to freedom when she leaves for university at the end of the novel.

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

**Q.4 Overview:** In this extract, taken from Chapter 10, Masters and Stuart are protesting about Ruth and John's imprisonment by sleeping rough outside the Home Office, we are introduced to the character Fat Frank and Stuart reveals his attitudes towards him, believing Frank to be a paedophile. Masters is quick to condemn Stuart's assumptions but he is in turn shocked by the revelation provided by the police that Fat Frank is fourth on the list of Britain's worst paedophiles. What is more shocking to Masters is that Fat Frank's social worker had kept this information secret due to client-patient confidentiality. The structure of the narrative in this extract leads us to assume that Masters is right and Stuart is wrong about Fat Frank. The shock Masters has therefore when the information is revealed is shared by the reader. The structure of the piece confounds our expectations.

- Non-standard capitalisation 'Fat Frank Who Never...'
- Simple sentence 'He has no grounds for this.'
- Masters quotes Stuart to exaggerate his supposed mistake 'He's "really worried" because...'
- Tripling of rhetorical interrogatives
- Simile 'as loopy as a carousel'
- Pre-modified noun phrase 'a dedicated worker'
- Irony 'We could do with ten more like him'
- Non-standard phrases with plosive alliteration 'boy-buggerers', 'Perv Pimp'
- Syndetic list 'intelligent, capable, eloquent, but very erratic individual'
- Superlative 'worst'
- Unusual reporting by Master's of Stuart's speech 'Is Stuart a perv pimp?'

### **Connections**

Wider comments on the presentation of child abuse will explore Stuart's descriptions of his brother Gavvy and the sexual abuse suffered at his hands. Stuart was abused sexually by a range of figures of authority during his vulnerable childhood and candidates will no doubt comment on the effect this has had on Stuart's life. To a lesser extent the bullying and isolation he experienced as a child due to his disability could also be considered a form of abuse. In the partner text, Andrea is threatened both sexually and physically by her stepfather. The abuse she experiences is presented by Ashworth in less graphic detail than in Masters' biography, however the inescapability of the torments of home create a picture of a childhood tainted with violence and despair.

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

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

**Q.5 Overview:** This extract is taken from chapter 11, roughly in the middle of the novel when Flora is beginning to see some of the results of her interference with the Starkadder family. In this humorous conversation with Reuben, Flora hopes to understand more of the reasons for Aunt Ada's absolute control of the family. Gibbons uses Reuben's descriptions of Aunt Ada's madness to present a scheming and manipulative character who is capable of tricking a number of people, especially the naive Reuben into following her exact wishes on the premise of a threatened 'attack'. Flora, of course, sees through this charade straight away and wryly comments that everyone should 'choose to be mad like Ada Doom'.

- Use of dialogue and starkadder language "Tes impossible"
- First and second person pronouns 'You.', 'Me?'
- Noun phrase 'The old lady'
- Simile 'as though you were all children'
- Hesitancy 'She – she- she's ill'
- Repetition of noun 'attack'
- Incompleteness 'She saw –'
- Repetition of adjective 'mad'
- Pronoun 'everything' and adverb 'all' suggest reach of Ada's power.
- Polysyndetic listing 'milk book an' the chicken book an' the pig book and corn book'
- Repeated dialect phrase "Tes terrible"

### **Connections**

Wider comments on the presentation of power and control in *Cold Comfort Farm* may explore Flora's manipulation of her relatives such as the influence she has over Elfine, or perhaps the sexual power Seth wields over the local woman, including the control he has over his own mother. Amos's power over the brethren may also be explored as an example of controlling others. In the partner text it is the maternal power and control of Mrs Morel that is probably the most natural point of comparison, but candidates may consider the power Paul has over Miriam, or likewise the control Clara has over Paul.

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



**Q.6 Overview:** This extract, taken from chapter 11, is a recollection from one of Flora's many unwelcome discussions with My Mybug. Flora has observed that Mr. Mybug is obsessed with sex and regardless of the topic of discussion he manages to revert to this sole interest. In the passage Gibbons presents through Flora a humorous account of Mr Mybug's ability to see sex in every aspect of the natural landscape.

- Repeated abstract noun 'sex'
- Repeated pre-modified noun phrase 'best minds'
- Parenthesis
- Foregrounding of adjective 'Cold'
- Lexical set of female body parts 'nipples', 'womb', 'breasts'
- Simile 'like a painting by Manet'
- Syndetic pair 'accosted or arrested'
- Repeated exclamatory tone 'God!'
- Parallelism 'tackle the problem'
- Interrogative 'Had Flora...took of all their clothes?'
- Polysyndeton 'so gay and simple and natural', 'warm and natural and *real*'
- Hyperbole 'God! Those rhododendron buds had a phallic, urgent look!'
- Bathos 'Flora used sometimes to ask him the name of a tree, but he never knew'
- Incongruous juxtaposition 'there were few occasions when he was not reminded of a pair of large breasts by those distant hills.'

### Connections

Wider comments on Gibbons' and Lawrence's presentation of sexuality elsewhere will possibly focus on Gibbons' and Lawrence's use of the environment to mirror the feelings of sexual desire, whether it is the animal's behaviour such as a Big Business's bellow of desire or the flowering of the sukebind synonymous with Miriam's pregnancies or the heaving porridge on the stove of Cold Comfort echoing Judith's passionate heaving for her son. Gibbons use of bathos and juxtaposition creates much of the humour in the presentation of sexuality in the text and the more able candidates will wish to engage with these aspects. In Lawrence the natural landscape of the countryside with its cyclical nature of growth and life is symbolic of the flowering passion of Paul and Miriam. In *Sons and Lovers*, natural landscapes are the true home of human sexuality. Most of the lovemaking scenes take place out-of-doors, near rivers, in forests, by the sea. Nature represents life's beauty and fertility. Lawrence uses flowers as both spiritual and sexual symbols.

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

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

**Q.7 Overview:** In this extract, Capote presents the thoughts and feelings of Perry's sister, Barbara, through a letter she has written to Perry in April 1958. In the letter Barbara reveals several details about her and Perry's shared childhood and offers her point of view, as a happily married mother of 3 children, on Perry's criminal behaviour. Barbara adopts a maternal tone as she offers Perry guidance on how he should live his life. Barbara puts the blame for Perry's behaviour on him, relieving their parents of any responsibility for the moral welfare of their children.

- Use of italics and upper case to show prosodic stress '*anyone*', 'WILL'
- Antonyms 'right & wrong'
- Abstract noun 'environment'
- Simple sentence 'It was such a waste.'
- Repeated metaphor of 'a dirty face'
- Repetition of 'Truthfully', 'Truthfulness', 'sincerely', 'sincere'
- Pre-modified noun phrase 'normal individual'
- Parallelism in syndetic pair 'your wrong doings *or* your good deeds'
- Interrogative 'whatever it is you choose to do?'

### **Connections**

Wider comments on the ways in which people and places influence characters elsewhere in the novels will probably explore Perry's childhood experiences with an alcoholic mother and a father who was always on the move, including his experiences in Alaska, will be useful passages for analysis. Perry's experiences with the nuns 'the black widows' also clearly had a detrimental effect on his development. Capote explores the idea through his narrative that the people and places we encounter in our youth can be an influential factor on our behaviour as adults. Dick's home life, perhaps, offers a counterpoint to this view. The Clutters, a well-to-do farming family whose children are straight 'A' students may also provide an interesting counterpoint for discussion. There is little doubt in relation to the partner text, that Carey offers his fictional 'true history' to create sympathy for Ned as a result of the poverty and prejudice he faced as a young man directly correlating those experiences to his later behaviour as an outlaw. Ned grows up in a place of physical want and deprivation which has an impact on his blossoming character. Likewise, the detrimental effects of the lawlessness of the individuals who shape his life both have an impact on his development as an adult.

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

**Q.8 Overview:** In this extract taken from the trial sequence, Capote presents Mrs Hickock as a loyal but broken-hearted woman who has always attempted to do the best by her wayward son. Mrs Hickock blames herself for Dick's behaviour although she cannot precisely identify what it was that could have made him turn out as he has. Capote presents this mother in a forlorn and crumpled manner, lost, confused and hankering after a past that cannot be regained.

- Independent main clause 'Mrs Hickock wept'
- Present participle verb 'worrying'
- Sibilance 'simulated a smile'
- Repetition of abstract noun 'strangers' and pronoun 'nobody'
- Determiner 'our fault'
- Fore-grounded conjunction 'But it seems to me'
- Infinitive verb 'to blame'
- Simple sentence 'The way I raised Dick'
- Plosive alliteration 'plain people'
- Simile 'dance like Christmas'
- Superlative compound modifier 'best-natured little kid'
- The structure of the piece is narrative description which frames Mrs Hickock's first person monologue.

### **Connections**

Wider comments on the presentation of mothers elsewhere in the core text will probably consider the behaviour of Bonnie Clutter and the fact that she claims her children don't need her. Perry's mother, Flo Buckskin, may also be explored as a point of contrast. In the partner text, Ellen Kelly is a rich character for analysis and candidates will no doubt explore Ned's Oedipus complex and the adoration he feels towards his mother. Mary Hearn is also a mother not only to Ned's daughter but her son by Bill Frost. Contextually there will be much to say about stereotypical views of motherhood in both novels given the periods in which they are set.

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

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

**Q.9 Overview:** In this extract, taken from the first essay in the collection, Minhinnick describes an experience shared with his wife during a holiday to Brazil. In his usual first person reflective style Minhinnick narrates an event involving a bus trip up a mountain which ends with a sense of isolation and danger in the simple sentence 'We walk into the dark'. Minhinnick evokes a threatening and unwelcoming scene through his descriptions of the people and the landscape.

- Numeral adjectives 'forty', 'eighty'
- Proper nouns of place
- Metaphor of the forest as 'an immense green blanket', 'silver veins'
- Simile 'as monotonous as a chainsaw'
- Minor sentence 'Shut tight.'
- Metaphor 'a constellation of blood'
- Present participle verbs 'Getting', 'Emerging', 'Turning'
- Pathetic fallacy, pitch black, rain and lightening
- Interrogative 'Where the fuck are we?'
- Pre-modified noun phrases 'chief navigator', 'Western tourists', 'good intentions'
- Simple sentences 'They want our cash.', 'We walk into the dark.'
- Conversational tone 'Actually I have already begun to doubt'

### **Connections**

Wider comments on the presentation of feeling lost and alone elsewhere in Minhinnick will probably focus on Minhinnick's role as an outsider in many of the places that he visits. Other experiences in Brazil from 'Rio De Journal' will be relevant here, such as his experiences at the beach. Often in America he is dislocated and feels far from home, 'Positively Fink Street' explores these particular emotions in some detail. Elsewhere Minhinnick's strong beliefs set him apart from many and may lead to him feeling isolated, his vegetarianism for instance. Bryson, also shares this sense of isolation when he returns to places which should feel like home but have been changed almost beyond recognition as a result of American consumerism. Bryson comments on the scale of the country, he describes driving for miles and miles through towns devoid of life. Feeling lost and alone in the country of his birth, Bryson, often experiences nostalgia for Britain as a place where he feels he belongs.

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

**Q.10 Overview:** In this extract taken from the beginning of the chapter entitled 'Breath of the Dragon', Minhinnick describes a scene on a beach where some holiday-makers are attempting to make the most of the Welsh sunshine by having a beach barbeque. Minhinnick is initially angered by their irresponsible treatment of the natural environment, but there is a resignation in the second half of the extract where Minhinnick notes that much of the debris which litters the sand dunes is not actually the responsibility of the offending couple but a much broader problem for which society must make itself responsible. As usual Minhinnick's mixture of poetry and politics produces an evocative passage with moral implications.

- Metaphor 'black slash of sunglasses'
- Premodified noun phrase 'smashed dune'
- Syndetic list 'corral of bottles, clothes and barbeque equipment.'
- Lexical set of warfare 'force', 'territory', 'infantry', 'occupation'
- Compound modifiers 'dune-flattening', 'orchid-obliterating'
- Sibilance 'site of special scientific interest'
- Latin lexis 'Gymnadenia Conopsea'
- Plosives 'twentieth-century pollution'
- Lexical set of modifiers 'blameless', 'innocent'
- Syndetic pair 'regrettable but inescapable'

### **Connections**

Wider comments on the presentation of human disregard for the environment elsewhere in Minhinnick will have a range of material to draw on, as Minhinnick often makes his feelings clear regarding environmental issues, such as the pollution discussed in 'Chamber of Horrors' and 'Feeding the Baby'. In the partner text, Bryson is less condemnatory of the behaviour of individuals on the environment. Instead of activism it is more a sense of despair that he feels regarding the over-commercialised landscape of America, whether it is the poor quality of America's tourist attractions, fast food restaurants that blot the landscape or the 'squalid' deterioration of America's national parks; a sense of the loss of something which was once purer and more heartfelt is strongly evoked.

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

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

**Q.11 Overview:** In this extract from the chapter entitled 'Lessons in Survival', Henry is visiting a younger version of himself. The two Henrys enter into a discussion about free will and the possibility of changing events that you know are going to happen in order to avoid pain or embarrassment. However, the older Henry explains to his younger self that sometimes it is impossible to intervene in the event from the past which he describes as 'like being a ghost'. The conclusion reached by the Henrys is that whether something is happening in the past, present or future we must always be responsible for our actions. Niffenegger addresses some interesting scientific arguments in this extract about the concept of time and our movement through it, as well as exploring religious, moral and ethical ideas about responsibility.

- Imperative 'Listen'
- Italics to show prosodic stress 'I *couldn't*', '*she's going to die*'
- Antonyms 'future' and 'past'; 'nothing' and 'something'
- Adjacency pairs
- Repeated adverb 'always'
- Minor interrogative 'Free will?'
- Syndetic pair 'freedom and despair'
- Repeated adjective 'responsible'
- Second person pronoun 'you have to'

### **Connections**

Wider comments on the presentation of freedom elsewhere in the novel are likely to examine Henry's freedom of movement in time but also the contradictory restrictions time travel brings to his existence. Whilst Henry is free to roam while Clare remains a fixed point, Henry is not free to stay where he chooses. This lack of freedom causes Henry and Clare endless problems as Henry often disappears at the most inopportune moments. In the partner text, the time traveller is much more in control of the freedom that time travel presents until his machine is stolen and then he is trapped just like Henry. The Eloi are also victims of a lack of freedom to roam at night as they live in fear of the Morlocks.

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

**Q.12 Overview:** This extract is taken from the first time Henry and Dr. Kendrick meet. It is 1996 and Henry is 32 years old. In order to convince Kendrick that Henry is telling the truth when he talks about being a time traveller, Henry leaves Kendrick a sealed envelope which includes details relating to Kendrick's as yet unborn child. Niffenegger delivers a shock at the end of the extract as we are made aware that unbeknownst to Kendrick his child has Down Syndrome. Henry knows that when Kendrick's child is born this will be the proof the doctor needs to take on his case.

- Compound modifiers in a syndetic list 'red-haired, thin-faced, bearded, with thick wire-rimmed glasses'
- Colour adjectives 'charcoal-gray', 'dark green' 'rainbow'
- Politeness Markers 'Good morning, Mr DeTamble'
- German lexis 'Dasein'
- Invented proper noun 'Chrono Impairment'
- Simple and minor sentences 'I time travel. Involuntarily.'
- Repeated interrogatives
- Adverb 'ruefully'
- Imperative mood 'Open it after your son is born.'
- Italicised contents of envelope

### **Connections**

Wider comments on the presentation of the unknown elsewhere in *The Time Traveler's Wife* will explore the difficulties faced by Henry due to his condition. He never knows where or when he will appear which can obviously have very serious ramifications. For Clare too, Henry's time travel means that there are large sections of the unknown that she has to come to terms with if their relationship is going to work. In *The Time Machine* the traveller believes he has the knowledge to make time travel happen. What he doesn't account for is the unknown world that he eventually finds himself in. There is a salutary lesson for the arrogance of assumed knowledge and a lesson about the realities of the unknown that Wells is trying to teach us.

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

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

**Q.13 Overview:** This extract is taken from the beginning of the narrative, in chapter one, where the bureaucrat describes the pilgrims who visit the Narmada River on a daily basis. In the extract he comments on the appearance and behaviour of the white-robed figures as they embark on their holy journey. The narrator admires the dedication and endurance of these people and describes the exact two year course which they must follow. Towards the end of the extract Mehta provides an embedded narrative where we are told the origins of the river and the relationship between the great god Shiva and the Delightful One or Narmada. The extract evokes a holiness and sacredness which is a fitting introduction to the tone of the rest of the narrative which is to follow.

- Pre-modified noun phrase 'white-robed pilgrims'
- Reflexive pronoun 'myself'
- Asyndetic list 'the infant, the student, the householder'
- Indian lexis 'vanaprasthi'
- Repeated abstract nouns 'endurance' and 'energy'
- Assonance 'an arduous affair'
- Numeral adjective 'eight hundred'
- Collective noun 'the legions of devout'
- Parallelism 'links men...link mankind'
- Proper nouns 'Shiva, Creator and Destroyer of Worlds', 'Narmada, the Delightful One'
- Lexical set of femininity 'girl', 'dreamer', 'seductress'
- Repeated adverb 'forever'

### **Connections**

Wider comments on the presentation of endurance elsewhere in the core text may explore the extent to which people are willing to suffer to gain spiritual enlightenment such as the naga baba or the Jain monk. Other types of endurance may be related to sexual desire such as the Executive or the bandit and the courtesan. In the partner text, life for Carver's characters is often about endurance but with fewer spiritual rewards than in *A River Sutra*. For Carver's characters often simply surviving by enduring hardships faced is the only reward life has to offer. Be it the unhappy school teacher whose wife has had an affair in 'Will You Please Be Quiet, Please?'; Ann's endurance of her husband's misogyny in 'They're Not Your Husband' or Patti's unfulfilling career as a vitamin seller. All of this drudgery and despair has to be endured by these characters in order that they survive, but the meaning in their existence is something Carver explores indirectly through this series of disaffected cameos.

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



**Q.14 Overview:** In this extract taken from the beginning of 'The Musician's Story', the musician's daughter describes lying outside her father's music room in order to listen to the beautiful sounds that he could make with his veena. The bond between father and daughter is presented initially in this extract as one of distance and indifference, however, moved by the narrator's despair her father reaches out to his daughter in an attempt to teach her music and therefore relieve her suffering.

- Abstract noun 'genius'
- Pre-modified noun phrases 'other sphere', 'human boundaries'
- Metaphors 'a whole architecture of sound', 'the ladder of music'
- Stative verbs 'I listened', 'I believed'
- Rhetorical interrogative 'where did such beauty go?'
- Asyndetic list 'arches, vaults, balconies, spires, domes'
- Adverb 'so painstakingly'
- Similes 'as if I were a pi-dog puppy', 'like shoals of brilliant fish'
- Simple sentence with fore-grounded conjunction 'But he noticed my despair.'
- Metaphor 'made a bridge for me to cross the gulf'

### **Connections**

Wider comments on the presentation of fathers elsewhere in the core text may explore other examples of the father's behaviour within 'The Musician's Story' or perhaps explore the concerns of the father in the story of 'The Jain Monk'. There are several father figures that are important to the narrative also, including the ascetic and the teacher. In the partner text fathers are not always effective in their roles often failing to provide the positive role models their children need, such as the incident with the dog in 'Jerry and Molly and Sam' and the fathers who lose their children in 'A Small Good Thing' and 'Lemonade'

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

## AS ENGLISH LANGUAGE & LITERATURE

## LL1 Sections A and B Assessment Grid

Band	Marks	<b>AO1</b> Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression.  Weighting: 16 marks	<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.  Weighting: 8 marks	<b>AO3</b> 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 2013

### Unit-specific Guidance

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

#### Relevant assessment objectives for LL4 as a whole:

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

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

LL4	%	AO1%	AO2%	AO3%
<b>SECTION A</b>	<b>30 (15)</b>	<b>6 (3)</b>	<b>12 (6)</b>	<b>12 (6)</b>
<b>SECTION B</b>	<b>30 (15)</b>	<b>6 (3)</b>	<b>12 (6)</b>	<b>12 (6)</b>
<b>TOTAL</b>	<b>60 (30)</b>	<b>12 (6)</b>	<b>24 (12)</b>	<b>24 (12)</b>

## **SECTION A: Comparative Textual Analysis (40 marks)**

The ratio of the three AOs for Section A is:

<b>AO1: 1</b> (8 marks)	<b>AO2: 2</b> (16 marks)	<b>AO3: 2</b> (16 marks)
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### **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, 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 Prelude***

An example of 'emotion recollected in tranquillity', intended to capture the energy and enjoyment of village children at play on winter evening. The experience is made to sound both exhilarating and cosy. Far removed from 'risk assessment' issues- children apparently unsupervised. Receiving inspiration from the natural world is central to Wordsworth's work and the Romantic movement.

#### **Form and structure**

- blank verse i.e. unrhymed lines, mainly in iambic pentameter
- more enjambment than end-stopping
- caesuras assist the celebratory tone e.g. lines 4-7
- section begins and ends with description of the scene, enclosing the account of skating, with its emphasis on movement and noise

#### **Grammar and syntax**

- first person singular and plural pronouns
- past tense declarative sentences throughout
- several compound and complex structures
- foregrounded conjunctions
- ellipsis in 'happy time'
- exclamation mark for enthusiasm
- tripling of the 'horn', 'pack' and 'hare'

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

- emotive language e.g. 'rapture', 'exulting' but 'melancholy' later
- juxtaposition of 'blazed' and 'gloom' connoting security
- auditory imagery
- pre-modification, especially 'leafless', 'icy', 'orange'
- pre-modified noun phrases 'distant hills' and 'alien sound' suggest the unknown
- noun phrases 'cottage windows' and 'village' clock' provide setting
- syndetic pairs 'Clear and loud' 'proud and exulting'
- dynamic verbs 'wheeled', 'flew'
- similes 'like an untired horse', 'like iron'
- verb choice 'shod'
- lexical set of hunting
- onomatopoeia 'hissed', 'tinkled'
- sibilance especially in 'shod...ice'
- assonance 'din....precipices'

## **Text B: *The Wind in the Willows***

Although written for children, would appeal to their parents as the story promoted values such as courage, loyalty and, in this passage, love of the natural world. The Mole's appreciation of the season blinds him to the dangers of the Wild Wood. The extract develops mystery and suspense as readers anticipate trouble for the unwary Mole.

### **Form and structure**

- chronological narrative in continuous prose
- omniscient narrator
- first paragraph provides internal context
- shorter paragraphs build tension

### **Grammar and syntax**

- third person pronouns
- past tense declarative sentences throughout
- compound-complex sentence introduces situation and action
- several compound-complex structures
- simple sentence at end for suspense
- frequent use of conjunction 'and'
- contrastive conjunction 'but' in para. 4
- syndetic list 'Copses...places' of rural features
- tripling e.g. 'fine...simple'

### **Lexis and imagery**

- anthropomorphism 'the Rat in his arm-chair'
- double pre-modification 'cold still', 'hard steely'
- noun phrases for contrast e.g. 'leafy summer', 'warm clover'
- intensified parallel adverbs 'so...intimately'
- emotive language 'glad', 'cheerfulness'
- juxtaposition 'pitiful ... and ...exhilarating' show sensitivity
- tripled adjectives 'fine and strong and simple'
- alliterated proper noun phrase 'Wild Wood'
- adverbs 'steadily, rapidly'
- concrete nouns of woodland 'twigs...logs...funguses'
- personification of Nature as female 'deep in her annual slumber'
- personification of trees 'crouched' and holes 'ugly mouths'
- simile of the Wild Wood 'like a black reef...sea'
- simile of light 'draining away like flood water'

### **Text C: *Appetite***

An authoritative, informed account of seasonal produce for enthusiastic cooks. This audience has some experience in the kitchen as ideas are suggested without full recipes. Main focus is on fruit and vegetables and the extract reflects modern concerns such as food provenance, seasonality and healthy eating. Blends opinion and appreciation with information and advice, creating a personal voice, now an accepted feature of cookery writing.

#### **Form and structure**

- continuous prose in short paragraphs with a proper noun title
- starts with shopping, fruit then vegetables and moves on to cooking

#### **Grammar and syntax**

- uses a mixture of declarative and imperative moods
- present tense
- first person singular but more often plural pronouns
- ellipsis in opening sentence, for casual effect
- foregrounded conjunction 'Suddenly..'
- tripling e.g 'broccoli...juicier' 'pineapples...dates'
- modal verbs 'can' (optional) and 'must' (obligatory)
- parenthesis

#### **Lexis and imagery**

- mixed register, from colloquial noun 'tatties' or the verb 'bash' to subject-specific 'cavolo nero'
- many concrete nouns – lexical set of greengrocery e.g 'oranges' 'celeriac'
- extensive pre-modification, including multiple 'long thin black' and compound 'crinkle-leaved', mainly describing produce
- emotive adjectives 'warm' and 'generous'
- post-modification 'pale pink and tempting'
- comparative 'juicier' and superlative 'knobbliest' adjectives
- neologism 'detox'
- lexical set of cookery verbs 'grated', 'mashed', 'braised'
- juxtaposition of double modifiers 'velvety consoling' and 'cold and bitter'
- personification of nature in opening sentence
- personification of fruit which 'beckons' and 'begs our attention'
- familiar simile 'as big as your hat'
- derogatory metaphor 'They are cotton wool'



## 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 reference to **at least one other text studied as part of the course or selected for wider independent study.**

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

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

### **Content-specific Band Descriptors**

#### **Band 1 (Marks 1-10)**

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

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

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

## **Band 2 (Marks 11-20)**

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

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

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

## **Band 3 (Marks 21-30)**

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

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

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

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

#### **Band 4 (Marks 31-40)**

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

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

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

## A2 ENGLISH LANGUAGE & LITERATURE

## LL4 Sections A and B Assessment Grid

Band	Marks	<b>A01</b> <b>Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression.</b> <b>Weighting: 8 marks</b>	<b>A02</b> <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> <b>Weighting: 16 marks</b>	<b>A03</b> <b>Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception.</b> <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.



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