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# **GCE MARKING SCHEME**

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**ENGLISH LANGUAGE AND LITERATURE  
AS/Advanced**

**SUMMER 2015**

## **INTRODUCTION**

The marking schemes which follow were those used by WJEC for the Summer 2015 examination in GCE ENGLISH LANGUAGE AND LITERATURE. They were finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conferences were held shortly after the papers were taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conferences was to ensure that the marking schemes were interpreted and applied in the same way by all examiners.

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

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

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## LL1 – SUMMER 2015

### 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:

<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 their discussion of autumn and its qualities. The poem celebrates the sensuous beauty of the material world, rendered intensely poignant by the acknowledgement of transience and decay. The structure of the poem develops descriptions of late summer, moving into autumn and the suggestions of winter to follow. The mood changes as the poem develops, the discomfort of the 'clammy' cells undermines the opulent natural descriptions. Verse two moves into direct address of a metaphorical other, autumn. The sense of the speaker's regret is overwhelming in the final verse and the loss that accompanies the onset of winter with its figurative implications. Keats' life experiences have clearly influenced the writing of this poem. The death of his mother and brother from tuberculosis and his own ill health are poignantly discussed in this ode to seasonal change. The article, 'Autumn's textures turn the mundane into the magical', details the wide range of stimuli available to the nature photographer in Autumn, from wildlife and insects to plants. In contrast to the poem, the article places focus on the vibrancy and vivid colours of autumn and, though it does note the 'changing leaves', is far more concerned with autumn as a static image to be captured in photograph, rather than as a transient and somewhat poignant season.

#### Form and structure

Text A:

- Lengthy, regular structure, with 11 lines per verse, odes usually have 10 line verses, the extra line may suggest the abundance of autumn
- Regular if rather complex rhyme scheme, each verse opens abab with a rhyming couplet in the penultimate line of each verse
- Iambic pentameter develops melancholic tone
- Enjambment used to develop languid pace and build descriptive detail (line 3/4),
- Caesura 'and still more, later...'

Text B:

- Six short paragraphs
- Headline outlines the sense of magic about Autumn
- Third person used throughout with first person plural in the headline 'our surroundings'
- Second person address used to give advice to photographers

### **Grammar**

Text A:

- Opening exclamatory tone, followed mainly by declarative mood to set scene, becoming interrogative by the final stanza as the speaker craves answers to his questions 'where are the songs of Spring?'
- Imperatives 'Think not of them'
- Minor sentence to open – spoken quality
- Spoken interjections 'Ay, where are they?'
- Complex sentence structure
- repeated use of semi-colons used to develop detailed descriptions and create lingering syntax

Text B:

- Imperatives to give advice, such as the simple sentence 'Take the spider's web, for instance', though mostly declarative mood to discuss topic, 'Birds are also gathering...'
- Opening simple sentence to introduce article, 'Autumn is all about colours'

### **Lexis**

Text A:

- Lexical sets of fruit/animals evoke pastoral scene
- Adjectives used to set scene 'maturing', 'moss'd cottage-trees', 'sweet'
- Inclusion of infinitive verbs 'to bend', 'to swell' to reveal the activity of autumn
- Archaic use of second person pronoun 'thee' and the possessive determiner 'thy'
- Concrete nouns establish sense of place 'trees', 'vines', 'fruit'
- Proper nouns establish time of year 'Autumn', 'Summer', 'Spring'
- Prepositions create vivid image 'round the thatch-eaves'

Text B:

- Repetition of noun 'colour'
- Lexical set of concrete nouns related to nature, 'leaves', 'fruit', 'trees'
- Tripling of simple pre-modified noun phrases 'damp, dewy nights, misty mornings and drizzly days'
- Juxtaposed adjectives functioning as headwords in headline outline the article's focus 'mundane' and 'magical'

## **Imagery**

Text A:

- Personification of 'Autumn' and 'sun' as 'close bosom-friends' who 'conspire' to create the fruits of the harvest, Autumn personified as reaper and gleaner in stanza 2
- Synaesthesia: olfactory images 'fume of poppies', gustatory images 'sweet kernel', tactile imagery 'stubble plains', Aural imagery 'bleat'
- Imagery of death in the final stanza 'soft-dying day' and 'wailful choir...gnats mourn'
- Bird symbolism to show change of season as the swallows depart and the robin appears
- Pathetic fallacy in changing weather conditions

Text B:

- metaphor 'lopsided colour palette'
- personification of the weather, 'conspire against you'

## **Phonology and orthography**

Text A:

- Sibilance 'season of mists'
- Bilabial nasals 'mists.. mellow' create a dreamlike, relaxed atmosphere,
- Fricatives 'soft-lifted', 'fruitfulness'
- Onomatopoeia in the first verse 'bees...cease' and final verse brings animal noises to life as they 'bleat', 'sing', twitter' and 'whistle' in the oncoming winter
- Assonance 'oozings hours by hours'
- Alliteration 'winnowing wind'

Text B:

- alliteration 'drizzly days', 'damp, dewy nights'
- sibilant alliteration, 'smooth surface', 'mundane' / 'magical'

## Q.2 Text C and Text D

### Possible Approaches

**Overview:** The texts are connected in their purpose to give advice to others to seize the day. Herrick's poem is written in the 'Carpe Diem' tradition, urging young women to seize the day and enjoy their sexuality in their prime. It is similar to Andrew Marvell's 'To His Coy Mistress' and candidates may well note this. The problem is outlined and advice offered by the narrative voice. Similarly, Jobs' speech, given to students in Stanford University in the USA, is a plea for them to make the most of each day and follow their own instincts. Based on his own life-changing diagnosis of cancer, Jobs speaks with passion and experience in this personal and perhaps at times shocking speech. Both use death and its inevitability as a way of motivating their respective listeners to make the most of the time they have left. A point of comparison is found in Herrick's somewhat didactic suggestion that the virgins to whom the poem is addressed should 'go marry', whilst Jobs' advice is less specific and recommends that the students should not be trapped by 'other people's thinking' and should instead 'follow [their] heart[s]'. Another interesting point of comparison might be the seriousness with which both authors address the topic at hand. Cavalier poets like Robert Herrick accept the ideal of the Renaissance Gentleman who is at once lover, soldier, wit, man of affairs, musician, and poet, but abandon the notion of his being also a pattern of Christian chivalry. For them life is far too enjoyable for much of it to be spent sweating over verses in a study. The poems must be written in the intervals of living, and are celebratory of things that are much livelier than mere philosophy or art. The Mistress is no longer an impossibly chaste Goddess to be wooed with sighs, but a woman who may be spoken to in a forthright fashion. Cavalier poets believed that poetry need not be a matter of earnest emotion or public concern, but light-hearted fun. Candidates might consider that his message, that young virgins should get married, is congruent with his position as a Christian cleric. Clearly for Jobs this is a far more serious matter, given that the advice he gives is borne from his own traumatic experiences.

### Form and structure

Text C:

- Simple lyric poem
- Epigrammatic style, terse yet elegant
- Regular abab rhyme scheme reveals logically developed argument
- Even rhythm, alternating iambic tetrameter creates a balanced, yet persuasive tone
- Trochaic foot on opening imperative
- Four quatrains to develop argument
- Enjambment used to develop points
- Direct address of the archaic 'ye'
- Caesura

Text D:

- First person used as this is a personal speech, 'About a year ago I was diagnosed with cancer'
- Anecdote about own life-changing experience is given in the middle of the speech,
- Second person address delivers emotive advice, 'Your time is limited'

## Grammar

### Text C:

- Sentence mood, imperative 'Gather', declarative 'The age is best'
- Complex sentence structure used to develop logical argument
- Fronted conjunctions 'And', 'But' offer alternative viewpoint to strengthen argument
- Juxtaposition of life and death 'smiles today,/To-morrow will be dying'
- End focus 'the Sun'

### Text D:

- Largely declarative mood as Jobs recounts his own experiences 'When I was 17...'; Imperative mood in final paragraph of script gives advice, 'Don't be trapped...', 'Don't let the noise...'
- simple sentence to conclude with impact, 'Everything else is secondary.'
- Parallel syntax for rhetorical impact, 'Remembering that... Remembering that...' and 'It means... It means...'

## Lexis

### Text C:

- Archaic verbs for rhythm 'a-flying', 'a-getting'
- Comparative adverbs 'higher', 'sooner', 'nearer'
- Superlatives 'best', 'first', 'worst'
- Allusions to future time through modals 'will', 'may'
- Archaic pronoun 'ye'
- Hyperbole 'for ever tarry'

### Text D:

- Adverbials of time, 'When I was 17', 'About a year ago',
- use of first person pronouns, 'I', 'me',
- lexical set of nouns relating to self-improvement and awareness, 'tool', 'expectations', 'inner voice',
- premodified noun phrase 'other people's thinking' used critically,
- capitalised noun 'Life' juxtaposed with 'Death'

## Imagery

### Text C:

- Loaded with imagery e.g. metaphors of rosebuds to represent female sexuality and dying flowers to suggest time passing
- Personification of the Sun and Time conspiring against the virgins
- Imagery of day and night used as metaphor for the ageing process
- Metaphor describing the sun 'glorious lamp'

### Text D:

- Clichéd metaphorical collocation 'follow your heart'
- Metaphor, 'You are already naked'

## Phonology and orthography

### Text C:

- Mono-syllabic words creates sense of simplicity of ideas
- Aspirants 'higher he's a-getting'
- Alliteration 'race be run', Plosives 'but once your prime'

### Text D:

- Plosives 'Don't be trapped by dogma' suggest urgency and make Jobs' advice more memorable



**SECTION B: Prose**

**(40 marks)**

**The ratio of the three AOs for Section B 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.

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

**Q.3 Overview:** This extract is taken from chapter 23 where we are properly introduced to the Stuart's younger sister Karen. Masters describes his interview with her and goes into some detail describing the setting and location in which it took place. Karen's reaction to several interruptions, from her boyfriend and her son, and her response when she hears footsteps on the stairs, tells us as much about her somewhat cold, somewhat anxious personality, as her words to Masters. She discusses her past and the way she has dealt with what Gavvy did to her and the effect that it had on her personality. She describes her temper, marking her anger as four on a scale of one to ten. She comes across as a caring sister, who feels great empathy for her brother Stuart.

- Complex modification of noun phrase, 'A slight, taut, attractive woman in her mid-twenties'
- Adverb 'precisely' suggests Karen's somewhat reserved body language to Masters
- Parallel syntax of interruptions, 'Karen's boyfriend knocks on the door.' 'Karen's son runs in.'
- Simple declaratives to sum up her personality, 'I'm like two different people.' 'That's me.'
- Noun 'footsteps' reveal Karen's innate nerves
- Repeated adverbial of time, 'every Thursday between one and three.'

### **Connections**

Wider comments on sibling relationships will no doubt focus on Stuart's close relationship with Karen elsewhere in the core text and contrast this to his abusive relationship with his brother Gavvy. There is a wealth of material to select in the core text, particularly the later chapters which deal with Gavvy and Stuart's relationship. As well as considering the way Stuart was abused and molested by his older brother, candidates may focus on the way that Gavvy 'groomed' his younger brother by cuddles and stories in bed and they may choose to look at the episode where they share stories of their day whilst in bed together and Gavvy makes Stuart laugh. Whilst this relationship is no doubt destructive and abusive, in 'Once in a House on Fire', candidates will observe the way in which the three sisters provide each other with an important, life-sustaining support network. They might compare Karen's protection of Stuart with Andrea's role as stand-in mother for her younger sisters, cooking them meals and helping with homework when their mother Lorraine is in bed with depression or out with a boyfriend.

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

**Q.4 Overview:** In this extract, taken from Chapter 5, towards the beginning of the core text, Stuart tells Masters about one particular period of homelessness when he was twenty nine years old. He recounts to Masters that he got a job working at a vehicle recovery company; during this time he learnt a number of techniques which enabled him to unlock cars and steal people's possessions from inside. He earned money legally through this job, but explains to Masters that the extra money led to excess drinking and a '£70 a day' heroin habit. Instead of being a positive experience which helped him get back on his feet after a period in jail, this job leads to him indulging in more criminal activity and relying more on drugs and alcohol. His experiences are presented here through an interview with Masters, and the spoken quality of his account is drawn attention to as he asks Masters if the 'machine still on?', making this a darkly comic account of how Stuart always seems to end up in trouble.

- Italicised verb '*put*' reveals surprise that he chose to live on the streets
- Euphemistic noun phrase 'bit of a bad boy'
- Parallel syntax as Stuart instructs Masters in how to defuse a car alarm, 'get... take... take... put...'
- Exclamatory minor sentence, 'A gram a day!', creates humour at Stuart's shock at his own behaviour
- Interrogative exchange between Masters and Stuart in dialogue, "It's going to be that miserable?"
- Taboo language as a verbal tic of Stuart's speech

### Connections

Wider comments on the presentation of making a living in the core text will consider the ways in which both Masters and Stuart earn money to survive. Candidates may consider Masters' career and the ways in which he makes money in the text – from the main project of writing a book about Stuart, to his job at the Wintercomfort Centre, a charity for the homeless whom he feels disdain towards at the start of the text. Stuart has a number of different plans and ideas for how to make a living, all of which are farfetched, unrealistic and humorous, from the office in a van to the warehouse of refrigerators he intends to stock on the outskirts of Cambridge. Candidates may look at the incident where Masters and Stuart encounter a man selling chopped wood carved as mushrooms on the roadside, a comic interlude which serves to illustrate their disbelief that people would pay money for these objects. Broadly, candidates might consider the number of people in Masters' book who make their living by helping and supporting the homeless, from Linda Bendall to Masters himself. If criminal ways of making a living is a feature of the core text, then it is also a key element of the partner text. Candidates may focus on both Pete and Terry's illegal enterprises and their seeming inability to hold down legal, paid jobs for long. Struggling to survive, Lorraine has a number of jobs which not only provide the family with an income but also her with an increased confidence and sense of power. The happiness of Andrea's family life is conditional on the money coming into the home and it is during periods of unemployment that domestic abuse is heightened and more regular.

**Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the quotation. 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 early on in the core text, when Flora has arrived at the Starkadders' home and is surveying her bedroom and the house itself. The reader is given a detailed description of Flora's new bedroom, with its imposing furniture and bold fabrics. Flora decides that she likes the room and feels comfortable in it, reflected in her comment that she could learn to rely upon the mirrors in her room. When she journeys from the room towards the kitchen, she ominously sees an empty breakfast tray outside a room with a closed door and Gibbons only hints at the presence behind the door, referring to Aunt Ada Doom as 'someone' at this stage. The smell of burnt porridge and the dirty kitchen table also hint at a family life which Flora is yet to fully encounter.

- Adjectives to describe the room, 'square', 'high', 'elegant'
- Focus on colours, adjectives 'red', 'crimson', 'white' and verb 'yellowed'
- Declarative mood
- Rhetorical interrogative 'Why was it...?'
- Humorous proper noun phrases of painting and book titles, 'Grief of Andromacheon Beholding the Dead Body of Hector'
- Premodified noun phrases to describe the Starkadder home, 'dirty windows', 'soiled lace curtains'

### **Connections**

Wider comments on the presentation of homes in the core text may centre on the very strong sense of home which unites the Starkadders at the start of the novel – the home that they dare not leave. Candidates could consider the physical locality of home by exploring the ways in which the farm is presented to the reader through Flora's eyes. Candidates might also see home as a concept or idea and might consider what home means for each of the characters in the text; for Aunt Ada Doom the reminder that there have always been Starkadders at Cold Comfort Farm is an important mechanism of control which enables her to keep the family near – her sense of home is oppressive and claustrophobic. Some responses might look at how this notion of home changes by the end of the novel, where they have all departed and Flora, without a fixed home at the start of the novel, is looking to set up her own home with Charles. In the partner text it is the home life of the Morels that is probably the most natural point of comparison, but candidates may consider the differences between the Morel's home and Miriam's.

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

**Q.6 Overview:** This extract is taken from towards the end of the core text, when Flora, after consulting 'The Higher Common Sense', has spent the afternoon, evening and most of the night speaking to Aunt Ada in her bedroom, whilst the other residents of Cold Comfort wait downstairs. Gibbons initially builds up tension in this extract as someone descends the stairs in darkness, and Flora's appearance at the doorway is greeted with relief by those who had been waiting for her. They are left in suspense, as is the reader, as to the contents of Flora's conversation with Aunt Ada, and they retire to bed grateful for her interferences.

- Adverb 'slowly', verb 'dragged' and use of ellipses builds dramatic tension as someone descends the stairs
- Simple declarative, 'There was a gasp of wonder from everybody', as Flora reveals that Aunt Ada is now asleep
- Use of dialogue
- Flora speaks mostly in simple and minor declaratives, revealing her exhaustion after spending a considerable number of hours talking to Aunt Ada
- Premodified noun phrase 'a little tired child' as Mr Mybug reaches out to stroke Flora's hair
- Reuben's grateful declarative to Flora, "Twere a good day for Cold Comfort when first 'ee came here.'

### **Connections**

Wider comments on how satisfactory candidates find the ending of the novels have a wealth of material to draw from in the core text. Candidates will no doubt consider several characters and how their particular problem or dilemma is resolved by Flora's intervention in the later chapters of the novel. They may look at the way in which Judith and Seth leave the family home and find happiness elsewhere, or the way in which characters are encouraged to pursue their dreams by Flora, who consults 'The Higher Common Sense' at all times. For most of the characters, their resolution is to be found away from Cold Comfort – most surprisingly of all, this applies to Aunt Ada. Candidates are likely to choose to focus solely on the ending of both novels and compare the resolution found by Flora in the core text, as she finds her own romantic ending in the arms of Charles, with the ending of the partner text. Paul does not find the peace or resolution found by the characters of 'Cold Comfort Farm' and, after the death of Mrs Morel, heads off alone towards the town.

**Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the quotation. 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 Perry's siblings, Fern and Jimmy, through the eyes of his sister Barbara Johnson. Describing the challenges they faced as children, both in terms of the neglect from their drunk parents and the poverty the family were in, Capote suggests an inevitability about their future with the noun 'doom'. We learn that Fern fell from the window of a hotel after a drinking spree. Jimmy, a controlling and jealous man, committed suicide after finding his wife dead. Perry's family are presented with some sympathy in this extract, fighting against an inevitably troubled future, despite intrinsic virtue, easygoingness (Fern) and intelligence (Jimmy).

- Ironic metaphor 'bed of roses' reveals the poor start in life that Perry's siblings had
- Tripling of noun phrases, 'strong character, high character, hard work'
- Declarative mood, 'They shared a doom...'
- Asyndetic list of noun phrases, 'her shoes, a moneyless purse, an empty whisky bottle'
- Plosives, 'passion that was in part pathological'
- Adverbial of time, 'Some time around dawn of the next day...'

### **Connections**

When considering wider comments on the presentation of sibling relationships in the core text candidates have a wide range of characters and relationships to consider. Valuable comments will come from a discussion of the 'typical' sibling relationship shared by the adolescent Nancy and Kenyon, compared to the dysfunctional and troubled relationship between Perry and Bobo, and his other siblings. A range of points might be drawn from Barbara's discussion of her siblings and their poor upbringing, featured in her letter, as well as the account of Perry visiting her at home. In the partner text, discussion is likely to centre on Ned's relationship with his many siblings and the various bonds that exist between them. Some candidates may consider Ned's role as protector to his siblings and the pride he feels at the birth of Grace, for example.

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

**Q.8 Overview:** This extract, taken from Part 2, 'Person's Unknown', is part of the letter written about Perry by his father Tex, entitled 'A History of My Boy's Life', who wrote it to the Kansas State Parole Board. Tex details what he knows about his son, summarising that they are very similar in their dislike of drunks, their love of the outdoors and their solitary natures. On the whole, he presents a sympathetic picture of his son, as hard working and capable. There is a great amount of irony present in Tex's belief that after a spell in prison, Perry would go straight and not fall foul of the law again; the last simple declarative of the extract, 'He loves his Freedom' reinforces this fact.

- Modified noun phrase 'My troubles with his Mother' is somewhat euphemistic, but Tex hints that this is the cause of Perry's inability to form a relationship with a girl
- Informal style and register: use of the ampersand and some grammatical slips reveal Tex's lack of formal education, similar to Perry's, 'his feeling is very easily hurt'
- Italicised adjective '*touchie*' reveals Perry's fragile personality
- Premodified noun phrase 'a great pride' reveals Perry's work ethic
- Simple declarative 'Books are out'
- Caring vocative 'Dad' in Perry's letters to Tex
- Ironic simple declarative with capitalised abstract noun 'He loves his Freedom.'

### Connections

Wider comments on the presentation of teaching and learning elsewhere in the core text may lead to discussion of Perry's emotional intelligence which Capote hints at through Perry's artistic interests despite the paucity of his formal teaching compared to Dick's rather crass, affected worldliness. Candidates might comment on what it is that the pair learn from each other. Nancy and Kenyon are both straight 'A' students with the benefit of a relatively stable home life to support their academic success; Nancy acts as a mentor to Jolene Katz and teaches her how to cook. Lowell Lee Andrews, an inmate on death row, is another intelligent individual in the novel but with a complete absence of emotion leading him to commit serious crimes due to a deluded self-perception. In the partner text as a result of the poverty Ned faces there is little opportunity for formal teaching and learning, he receives a very different type of schooling in the care of his mentor, Harry Power, who teaches him to fend for himself but also to turn to crime to fulfil his needs. Carey infers that despite Ned's violent lifestyle he remains a sensitive individual as his exchange with the school teacher regarding the novel Lorna Doone at the end of the novel shows.

**Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the quotation. 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 essay 'Rio De Journal' in the collection, Minnhinnick describes a boat trip and the pollution he views around him. He describes the way in which the sea is polluted by sewerage, and the sky by petrol waste. He offers the reader a range of statistics and examples of how exhaust gases impact upon the ozone level. He also describes how Brazil is 'bent on destroying its tree cover', and notes with irony that on the island they visit the 'trees seem to go on forever', whereas in actual fact, he informs us, Brazil has destroyed the vast majority of its forests.

- Simple declarative, claustrophobic atmosphere, 'The dusk is stiflingly warm.'
- Second person address and simile to engage 'You wear it like a coat.'
- Lexical set of pejorative nouns 'flies', 'vultures', 'excrement'
- Proper noun 'World Health Organisation'
- Premodified noun phrase highlights Minnhinnick's environmental concerns, 'the green spy'
- Vivid imagery to describe pollution, 'The bright chiffon of petrol'

### **Connections**

Wider comments on how the writers present locations is a very broad question in relation to these texts and the candidate will be spoiled for choice when selecting evidence for analysis. The danger here could be to attempt to do too much; selection of key material is vital. In the core text candidates may wish to remain in Brazil looking at other passages of Minnhinnick's descriptions of locations from this section or to broaden their analysis and consider the presentation of the Welsh, Irish or American landscape - all of which are explored with the same politicised sense of humour. In relation to the partner text, the whole of small town America is available for discussion, ranging from scenery such as The Grand Canyon to Elvis's birthplace in Tupelo, Mississippi. An interesting point of comparison might be to consider how each author feels about his respective location, touching on ideas of alienation or, its reverse, home.

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



**Q.10 Overview:** In this extract, taken from the chapter entitled 'Rio De Journal', Minhinnick describes his experiences as a traveller when he and 'M' journey to Maringa on a cramped and crowded bus, only to find themselves stranded there in the dark with no accommodation and a storm overhead. The couple's alienation is accentuated by the strangeness of the landscape which they find themselves in, with its overwhelming sights and sounds; even the trees are hostile as M pricks her hand on a thorn. Paths 'twist' away from them and the darkness soon descends. Minhinnick notes with a wry humour that the travel books he has read in preparation for their trip, 'South America on a Shoestring', are now meaningless and the reality of being stuck in this place with no plans is much more frightening. The extract ends ominously as they 'walk into the dark.'

- Noun 'mêlée' describes chaos of bus with its passengers
- First person plural narrative perspective 'we'
- Proper nouns used in travelogue, 'Anghulas Negras', 'Rio de Janeiro State' and 'Brazil'
- Premodified noun phrase as a metaphor, 'an immense green blanket'
- Hostility of the landscape reflected in the minor declarative 'Shut tight' and the sibilant and plosive alliteration, 'sprouts with spines'
- Simile reinforces sense of danger, 'as monotonous as a chainsaw'
- Rhetorical interrogatives with taboo language, 'Where the fuck are we?' and 'Whose bloody shoestring is it anyway?'

### Connections

Wider comments on the presentation of challenging situations may focus on a number of incidents in both texts that Minhinnick and Bryson experience during their time as tourists and whilst travelling. Both authors find themselves in challenging situations due to cultural differences, be that in terms of language or cultural behaviours. Both Minhinnick and Bryson approach their own challenging situations with self-deprecating humour, aware of the often fraught position of the tourist in a foreign land. Candidates may choose to interpret the idea of challenging situations by looking at the challenging lives of those who Bryson and Minhinnick meet, such as the poverty that Minhinnick encounters in Brazil, or the residents of the council estate in 'Taking It'.

**Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the quotation. 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 taken from the end of the novel from the chapter entitled 'New Year's Eve, Two', Henry and Gomez leave the party to go outside and chat. Henry, lifted out of his wheelchair by his friend, in order to descend the stairs, reveals the fact of his impending death to Gomez; the two men stand there not knowing what to say to each other until, poignantly, Gomez embraces Henry when he places him back in the wheelchair. Both men are clearly moved by this exchange and Henry struggles to hold back his tears. This extract acts as a reminder to the reader that Henry will die very soon as well as reminding us how far Gomez and Henry have come in their friendship.

- Premodified noun phrase 'a beautiful night'
- Affectionate vocatives 'soft elderly alderman', 'Comrade'
- Similes showing Henry's vulnerability and reliance on Gomez, 'like a child, like a monkey'
- Verbs reveal Gomez's reaction to Henry's revelation, 'stiffen', 'embraces'
- Unspoken adverbs show how Henry hides information for Gomez's benefit, 'Very, very soon.'
- Noun phrase 'inarticulate American male creatures'

### **Connections**

Wider comments on the presentation of supportive relationships are likely to examine Clare and Henry's relationship, and in particular the ways in which she facilitates, covers up and puts up with Henry's time travelling. Candidates might also consider the support that Henry offers her, firstly in his violence towards Jason and more significantly in his support and love when she suffers miscarriages. In the partner text, the time traveller supports and cares for Weena and this relationship might be explored.

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

**Q.12 Overview:** This extract is taken from the last but one chapter of the novel entitled 'Renaissance'. Clare unlocks the door to her art studio for the first time since Henry's death two years before. She describes the way that time has preserved the contents of the studio, covering them with 'dust and stillness', and she sits at her desk and tries to imagine what Henry would be doing were he there. Eventually, she draws a self-portrait and the reader is invited into the process of her art as she shapes out her own body, limb by limb. Finished, she tapes the drawing to a window and pricks the paper full of tiny holes so that it becomes a 'constellation' of stars. She reflects on her own mortality and the erosion of her identity in the grief she feels about a life without Henry when she remarks that she 'is the one who is vanishing' whilst her portrait will stay the same.

- Syndetic pairs revealing the long period of time that the art studio has remained untouched for; of nouns, 'dust and stillness' and of adjectives, 'clean and empty'
- Compound declarative as Clare gathers her thoughts, 'I sit at my drawing table and I close my eyes.'
- Ellipses as she waits for inspiration, 'waiting for ... something ... to come to me'
- Foregrounded conjunctions, 'Or he might be...' Clare daydreams about Henry
- Imperative mood and personification of Time: 'Time, let me vanish'
- Lexical set of nouns related to astronomy, 'stars', 'constellation', 'sky'

### Connections

Wider comments on the presentation of places 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.

**Remember candidates should be considering the writers' techniques in addressing the presentation aspect of the quotation. 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 Executive’s Story’ and is taken from towards the end of the chapter. It is the account of how Rima punishes Nitin Bose for his change of attitude towards her once he learned of her lower-class status. This tense and dramatic extract is the account of how Rima, as far as Nitin Bose believes, possessed him. Nitin Bose follows Rima into the woods as she keeps calling him from his window. Standing in front of her in the dark, he hears the sound of two coconut halves being clapped together and suddenly loses his breath. Rima here appears as a very powerful and mysterious figure who puts the young executive under a spell.

- Juxtaposed abstract nouns reveal the feelings of Nitin Bose, ‘cowardice’, ‘guilt’
- Repeated direct speech with vocatives to entrap the executive, ‘Nitin. Nitin Bose.’
- Lexical set of nouns to set the woodland scene in which the possession takes place, ‘undergrowth’, ‘twigs’, ‘woods’
- Plosives, ‘darkness... dense’
- Dynamic verbs used to create dramatic tension, ‘ran’, ‘shouted’, ‘flung’
- Simile, ‘like two books being slapped together’
- Complex declarative – Rima’s threat / promise, ‘You will never leave me now, no matter how far you go.’

### **Connections**

Wider comments on the presentation of abusive relationships will no doubt focus on the range of relationships between men and women in the core text in which there is an imbalance of power, resulting in abuse. For example, ‘The Courtesan’s Story’ and the corrupt and patriarchal world of Shahbag in which women’s ‘true function [is] to heave on a mattress’. Candidates may well develop the ideas of the extract further to discuss the complexities of the relationship between Nitin Bose and Rima. Even the relationship between Master Mohan and his wife might be material that candidates consider, commenting on her contempt towards him. In the partner text, candidates might explore the ways in which characters punish each other in relationships which are often abusive, such as the domestic disharmony in ‘Will you please be quiet, please?’ They might note the fragile marital resolution which Ralph and Marian reach at the end of this story. Comments might also focus on the extreme misogynistic violence (meted out as what he sees as punishment for girls rejecting his advances) by Jerry in ‘Tell the women we’re going’, or the cruel and sexist attitude of Earl to his wife Doreen in ‘They’re Not Your Husband.’

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

**Q.14 Overview:** In this extract taken from 'The Musician's Story' Mehta describes the way that the musician's father first teaches her to play her musical instrument, the veena. After a year of preparation, the musician is finally allowed to touch and play scales on the veena, and she describes her fear and trepidation. Her father is strict and has little charity or sympathy for her cries and tears and makes her play the same notes over and over again even though her fingers bled. There is a strong emphasis on the link between her music, spirituality and the whole universe.

- Prepositions reveal the size of the veena in relation to the young musician, 'across', 'beyond'
- Metaphor, 'a skeleton of melody' and personification, 'a raga has its own soul', to bring the music to life
- Violent imagery to scare the musician into disciplined practice, the adverb 'violently' and verb 'murdered'
- Declaratives reveal the musician's relationship with her father, 'I was only a child but my father wanted me to understand...'
- Adverbials of time reveal the father's strict schedule, 'Morning after morning, month after month'

### Connections

Wider comments on occupations and pastimes may focus on the different types of jobs held by the characters in the core and partner texts. In Mehta's text, characters relinquish their formal and professional roles in order to seek enlightenment and spiritual reflection, for example the bureaucrat and the Jain Monk. Specifically, the bureaucrat's decision to apply for the 'humble position' of manager of the Narmada rest-house goes against society's expectations of him, as does the Jain Monk when he leaves his family and wealth behind to pursue a spiritual life. Other occupations which candidates may consider are those of the teacher Master Mohan, the Executive Nitin Bose; candidates might also consider whether or not these occupations bring the characters any satisfaction. Comments on pastimes may focus on the range of artistic and creative endeavours that the characters take part in, and it is important to retain a broad and wide sense of what 'pastimes' might include: from the singing talent of Imrat to the musical abilities of the musician. Both Imrat and the musician seek solace from their hard lives in the creative process. In the partner text, an interesting point of comparison would be that the characters in Carver's stories also find little fulfilment in their formal occupations, which they mainly take on in order to make money and to survive. In 'Short Cuts', some characters work in the service industry and sales; others, such as the baker, are able to connect to others through their work. Characters in 'Short Cuts' often spend their time in unfulfilling and time-consuming occupations, which leaves little time for leisure or hobbies, such as the hard work of the baker in 'In a Small Good Thing' or sales people such as in 'Vitamins'. In 'Short Cuts', pastime is often spent in bars drinking alcohol. Where characters do indulge in pastimes, such as fishing in 'So much water so close to home', it is often a symbol of patriarchy and male bonding and, in the case of this short story, is tinged with danger and tragedy.

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

**AS ENGLISH LANGUAGE & LITERATURE**

**LL1 Sections A and B Assessment Grid**

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

## LL4 – Summer 2015

### Unit-specific Guidance

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

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

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

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

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

## SECTION A: Comparative Textual Analysis

40 marks

The ratio of the three AOs for Section A is:

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

### Content-specific band descriptors

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

- AO1** Band 1 responses will show little or no evidence of linguistic and literary study and will be characterized by a lack of analysis. Any approach used will be inaccurate or very basic. Any terminology used will be at a simple level (e.g. alliteration, exclamation marks) or not supported by textual evidence. Written expression may lack accuracy and clarity, with errors in sentence control, vocabulary and spelling.
- AO2** Some very obvious distinguishing features of the texts may be identified, perhaps by repeating parts of the rubric. Comments on genre will be very limited or inaccurate. Expect confusion over the meaning of some or all of the texts. There is unlikely to be any accurate focus on detail in the texts.
- AO3** Band 1 responses will show very limited, if any, evidence of comparison or contrast. The response may be organized in a simple linear form. Parts of the rubric may be copied into the answer. Contextual comment will be inaccurate, unconvincing or very simple.  
**Note:** Band 1 responses are characterized by limited understanding of text and context, lack appropriately used terms and basic, often inaccurate expression.

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

- AO1** Expect some use of basic terms (e.g. simile, interrogative) with more range and accuracy in upper Band 2. Basic word classes or lexical sets may be identified, but with inaccuracies, sketchy evidence or unconvincing analysis in lower Band 2. Some appropriate literary or linguistic approaches or concepts may be used, more selectively in upper Band 2, but analysis of purpose and impact is likely to be uneven. Written expression may be basic but increasingly accurate. There may be technical errors but meaning is generally clear.
- AO2** Responses will show a straightforward understanding of meaning in all three texts although explanations are likely to lack thoroughness. Some key features of language and form (e.g. pronouns, rhyme, sentence mood) will be identified and supported by quotation, with more precision in upper Band 2. There will be some meaningful focus on detail, although analysis will vary in quality.
- AO3** In lower Band 2 some simple comparative points will be made. Expect some echoing of the rubric and discussion of more obvious features of content. Upper Band 2 responses will include reasonable links and distinctions such as references to time factors (e.g. archaic features ) although the approach is likely to be descriptive. In lower Band 2, contextual points may include sweeping generalizations and stereotypes related to age, gender, class or education. In upper Band 2 there will be more reasonable points about relationships between context and style and developing understanding of the different purposes of texts.



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

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

- AO1** In lower Band 3 terminology will be used sensibly, although the range may be narrow. Expect reliable identification of key literary and linguistic features and more purposeful selection of approaches for the different texts. Upper Band 3 responses will use a range of terms with increasing precision and confidence. Expression will be increasingly competent and fluent, although there may be some technical inaccuracies in lower Band 3. More confident lines of argument will be pursued and clear organization will be increasingly evident.
- AO2** There will be clearer and more convincing links between style and meaning with some competent explanation and interpretation, especially at the top of the band. Expect some convincing phrase and sentence level analysis and increasingly detailed appreciation of key stylistic techniques. Analysis will be supported by accurate quotation. Understanding of text and subtext will be generally sound and treatment of the texts increasingly thorough.
- AO3** In lower Band 3 there will be some sensible comment on key similarities and differences between texts (e.g. audiences, purposes, attitudes). Points on contextual factors will be sound, although there may be some oversimplification. In upper Band 3 the linking of texts will be increasingly thoughtful and perceptive and there will be clear understanding of the influence of contextual factors (e.g. time period, genre and audience expectations.) Expect some thoroughly comparative approaches towards the top of the band.

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

- AO1** Band 4 responses will be fluent, coherent and well-argued with clear organization and good analytical vocabulary. A wide range of terms will be used including those related to the most demanding concepts (e.g. syntax, metre, grammatical features, non-standard features). Approaches and concepts will be purposefully selected according to the texts.
- AO2** Expect mature readings of the texts with confident understanding of the most demanding texts and sections. Analysis of language use will be clear and sustained, with detailed appreciations of nuance, tone and subtext. There will be some convincing discussion of genre and form (e.g. relationship between poetic form and meaning.)
- AO3** Band 4 responses will feature astute links between texts. These will go beyond content and form to explore style, attitudes and contexts. Expect some well-informed analysis of more demanding contextual factors (e.g. literary movements, historical events) as well as a perceptive awareness of audience, purpose and genre.

## Section A Additional notes

The following notes are for guidance only. Candidates are not expected to identify all the features. Any techniques identified should be linked to meaning. 'Feature spotting' alone cannot be rewarded highly. Credit any valid points that emerge from analysis of the actual language.

### Text A: 'The Soldier'

The poem expresses idealistic, patriotic attitudes commonly held early in the war before trench warfare. The speaker's main theme is the immortal legacy of the dead hero. Religious faith and love of country combine to create the reassuring, optimistic, trusting tone. Remarkable absence of violence, suffering or bloodshed. Observant candidates may note that the poem is about love of England, rather than about war. A modern audience may see these values as discredited. Comparison with later WW1 poets such as Owen and Sassoon would be relevant.

### Form and structure

- sonnet presented as octave and sestet
- possible readings of structure e.g. past/life (l.4-8) and future/afterlife (sestet); body (octave) and soul(sestet)
- steady iambic pentameter
- *ababcdcd* (Shakespearean/Elizabethan) rhyme in octave; *efgefg* (Petrarchan/Italian) in sestet
- several caesuras contribute to slow pace
- enjambment in lines 2-4 and 10-11

### Grammar and syntax

- capitalised fronted conjunction in the conditional mood 'IF'
- first person singular pronouns
- present tense, notably in l.3 and l.11; past tense in l.6
- opens with subordinating conjunction
- adverb 'forever' and confident auxiliary verb 'shall'
- long declarative in l.3-8
- imperatives in l.1 and l.9, linked by co-ordinating conjunction 'And'
- tripling in l.5
- parallelism in l.6 and l.8
- syndetic listing in l.12-14

### Lexis, imagery and phonology

- personification of England throughout
- suggestion of motherhood in verbs 'bore . . . gave'
- feminine possessive determiner 'her'
- repetition of the proper noun 'England' and the adjective 'English'
- religious lexis 'blest' 'eternal' 'heaven'
- funeral service echo in 'dust'
- suggestion of baptism 'washed' 'blest'
- adjective 'rich' and comparative adjective 'richer'
- lexical set of nature/generic concrete nouns in octave 'flowers' 'rivers' 'suns'
- lexical set of contentment/abstract nouns in sestet 'laughter' 'gentleness' 'peace'
- plural nouns throughout
- premodified noun phrase 'an English heaven'
- alliterated collocation 'sights and sounds'
- fricatives in l.2-3
- much sibilance (but look for purposeful choices)

## **Text B: *Birdsong***

Fiction based on real events, researched and written with the knowledge of hindsight for adult readers who will know about the war and will see it differently from Brooke's original audience. Deals primarily with the theme of loss, in measurable terms but also as a waste of the lives, futures and unborn descendants of the dead. Emphasis is on the consequences for the homes and families of the dead soldiers.

### **Form, structure and chronology**

- continuous prose
- third person omniscient narrator
- reported speech 'he asked after' 'told his company'
- beginning and end deal quite factually with loss of life
- middle section anticipates bereavement, impact on English lives and the war graves.

### **Grammar and syntax**

- past tense and declarative mood throughout
- simple declarative sentence at the end
- plural pronouns (not names) used for the survivors
- adverbial phrases 'To begin with' and 'After a time'
- long asyndetic list of proper nouns denoting the dead
- very long compound-complex declarative in centre of extract
- anaphora 'no. . .' and 'without...'
- patterned modal auxiliary verbs 'would have. . . grown'
- syndetic list of verbs 'grown . . . governed'

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

- anonymous noun phrase 'the men'
- military lexis 'company' 'battalion' 'ranks'
- syndetic pair of adjectives 'shifty and grey'
- personification of 'every organ . . . begging for release'
- premodified noun phrase 'unanswered name'
- onomatopoeic verb 'pattering'
- plural nouns 'villages' 'towns' 'houses'
- onomatopoeia 'moans'
- simile 'like nunneries'
- lexical set of masculinity 'fathers' 'men' 'husbands'
- verbs 'grown' 'worked' 'painted' 'governed'
- premodified noun phrases 'shattered flesh' 'stinking shellholes'
- juxtaposition of 'granite slabs' with 'living flesh'
- personification – 'indifference' of the moss and lichen
- numerals '800' and '155'
- adverbs 'stiffly' and 'kindly'

### **Text C: *Blackadder Goes Forth***

Situation comedy using exaggerated characterisation and a familiar historical setting. Humour relies heavily on interaction between Blackadder (shrewd, sharp,) Baldrick (dim) and George (dim, patriotic). Satirical attitude voiced by Edmund to politicians, empire and the causes of the war, set against firm nationalism (George) and confusion (Baldrick). The audience, who are likely to be interested in history and politics, will tend to agree with Edmund.

#### **Form and structure**

- drama script
- turn-taking
- adjacency pairs
- punchlines

#### **Grammar and syntax**

- some first person singular pronouns for individual views
- Edmund uses first person plural denoting Britain
- present and past tense (situation and cause)
- declarative mood, notably for Edmund's explanations
- interrogative from Baldrick, establishing topic
- conjunctions 'and' 'so' for his train of thought
- foregrounded conjunction 'But'
- tag question '..isn't it..'
- minor sentences
- simple sentences

#### **Lexis and imagery**

- vocatives indicating rank 'Baldrick' 'sir'
- verbal fillers 'right' 'well'
- discourse marker 'You see'
- phonetic spelling 'yeah' 'cause'
- colloquialism 'bloke'
- higher register political lexis 'superblobs' 'deterrent'
- racist noun 'Hun'
- premodification 'vile' and 'villainous'
- juxtaposition of 'a quarter of the globe' with 'a small. . .Tanganyika'
- simile 'mad as a bicycle'
- wordplay on 'Austro-Hungary'
- disrupted collocation 'Henry V111 and his six knives'
- proper nouns
- irony and litotes 'tiny flaw'
- low register expletive 'bollocks'
- bathos 'So the poor old ostrich died for nothing'.

## **SECTION B: Reviewing Approaches** **40 marks**

The ratio of the 3 AOs for Section B is:

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

Responses will be assessed on:

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

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	<p style="text-align: center;"><b>A01</b></p> <p><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></p>	<p style="text-align: center;"><b>A02</b></p> <p><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></p>	<p style="text-align: center;"><b>A03</b></p> <p><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></p>
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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