

English Language & Literature

Advanced GCE **A2 H473**

Advanced Subsidiary GCE **AS H073**

Mark Scheme for the Units

January 2010

HX73/MS/R/10J

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F671 Speaking Voices [Closed Text]

SUBJECT-SPECIFIC INSTRUCTIONS: ENGLISH LANGUAGE AND LITERATURE

Assessment Objectives Grid (includes QWC)

Question	AO1	AO2	AO3	AO4	Total
1	5	20	5	0	30
2	5	20	5	0	30
3	5	20	5	0	30
4	5	5	20	0	30
5	5	5	20	0	30
6	5	5	20	0	30
Totals	10	25	25	0	60

These are the Assessment Objectives for the English Language and Literature specification as a whole.

AO1	Knowledge, Application and Communication Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression.
AO2	Understanding and Meaning 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	Contexts, Analysis and Evaluation Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception.
AO4	Expertise and Creativity Demonstrate expertise and creativity in using language appropriately for a variety of purposes and audiences, drawing on insights from linguistic and literary studies.

PAPER-SPECIFIC INSTRUCTIONS: F671 SPEAKING VOICES

Candidates answer one question from Section A and one question from Section B.

Assessment Objectives AO1, AO2 and AO3 are addressed in both sections.
AO2 is dominant in Section A, AO3 in Section B.

AO1 is equally weighted [5 marks] in all questions, and should be assessed as follows:

It is a basic requirement that candidates select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1).

Limited (Bands 1 – 2) answers are likely to

- show some evidence of ability to apply a linguistic/literary approach to task and texts
- attempt to address the overall question and to cover some of the demands of the bullet-prompts
- use a limited amount of technical terminology and express basic ideas clearly

Competent (Bands 3 – 4) answers are likely to

- integrate concepts from linguistic/literary study more fully into their approach
- show a greater appreciation of the implications of question and prompts
- be expressed more fluently, using technical terminology with greater assurance

Developed (Bands 5 – 6) answers are likely to

- make assured choices of the concepts and approaches from linguistic and literary study most appropriate for the task and text(s)
- be worded in such a way as to convey a subtler understanding of textual meaning and authorial technique

The **question-specific Notes on the Task**, which follow on **pages 7 to 18**, provide an indication of what candidates are likely to cover in terms of AO2 and AO3. The Notes are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives

Awarding Marks

(i) Each question is worth **30 marks**.

(ii) For each answer, award a **single overall mark out of 30**, following this procedure:

- refer to the **question-specific Notes on the Task** for descriptions of levels of discussion and likely content;
- using ‘best fit’, make a holistic judgement to locate the answer in the appropriate mark band: regardless of any perceived deficiencies for particular AOs, how well does the candidate address the question?
- to place the answer precisely within the band and to determine the appropriate mark out of 30, consider the relevant AOs;
- bearing in mind the weighting of the AOs, place the answer within the band and award the appropriate mark out of 30

Mark positively. Use the lowest mark in the band only if the answer is borderline/doubtful.

Use the full range of marks, particularly at the top and bottom ends of the mark range.

(iii) When the complete script has been marked:

- if necessary, follow the instructions concerning rubric infringements;
- add together the marks for the two answers, to arrive at the total mark for the script;
- check the band descriptors for Written Communication. If performance in this aspect falls into a band significantly different from that of the script as a whole, review the total mark in the light of this judgement.

Rubric Infringement

Candidates may infringe the rubric in one of the following ways:

- only answering one question;
- answering two questions from Section A or two from Section B;
- answering more than two questions.

If a candidate has written three or more answers, mark all answers and award the highest mark achieved in each Section of the paper.

Quality of Written Communication

All units require answers in continuous prose and therefore include the assessment of quality of written communication, covering clarity of expression, structure of arguments, presentation of ideas, grammar, punctuation and spelling. This is assessed in relation to AO1, which applies to all units in the specification.

Band 1

- writing inadequate for purpose, and for expressing ideas and arguments;
- little or no ability to organise material;
- poor management of register and little or no use of critical terminology;
- technical errors in spelling, punctuation and grammar inhibit communication.

Band 2

- writing insecure in relation to purpose and expression of ideas and arguments;
- limited ability to organise material;
- insecure management of register and limited use of critical terminology;
- regular technical errors in spelling, punctuation and grammar.

Band 3

- writing that is usually appropriate to purpose and generally capable of expressing basic ideas and arguments;
- basic ability to organise relevant material;
- basically appropriate register and use of critical terminology;
- basically clear writing, reasonable level of accuracy in spelling, punctuation and grammar.

Band 4

- writing that is generally appropriate to purpose and capable of expressing straightforward ideas and arguments;
- ability to organise relevant material competently;
- usually appropriate register and use of critical terminology;
- accurate and generally clear writing, demonstrating a competent level of accuracy in spelling, punctuation and grammar to ensure that meaning is clear.

Band 5

- writing appropriate to purpose and capable of expressing complex ideas and arguments;
- ability to organise relevant material clearly;
- appropriate register and use of critical terminology;
- accurate writing, demonstrating a high level of accuracy in spelling, punctuation and grammar to ensure that meaning is clear and convincing.

Band 6

- sustained use of writing entirely appropriate to purpose and capable of expressing complex ideas and arguments;
- sustained ability to organise relevant material clearly and coherently;
- consistently appropriate register and confident, accurate use of critical terminology;
- accurate and fluent writing, demonstrating a high level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

SECTION A: NOTES ON THE TASK

Q. 1 Margaret Atwood: *Surfacing*

N.B. The Notes below indicate some of the possible range of responses. Candidates should be rewarded positively for any valid response to the task which relates to the Assessment Objectives.

Compare the construction and effects of the speaking voices in the following two passages. In your answer you should consider:

- features in Passage A which are characteristic of spoken language
- how features of syntax, lexis and register produce distinctive voices in these two passages
- ways in which Atwood uses speaking voices in Passage B and elsewhere in *Surfacing*

Candidates should demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts (AO2). *N.B. This is the dominant AO in this section.*

Limited (Bands 1 – 2) answers are likely to **identify but not necessarily comment on**:

- obvious/simple features of spoken language, and of linguistic features of the voices in these passages;
- features of spoken narrative occurring in a written text;
- non-standard syntax and/or incomplete utterances – though there may be some tendency to identify ‘incorrect’ punctuation or to argue that there is ‘no grammar’ in either or both passage(s);
- features of spontaneity (e.g. hesitations, repairs, overlaps).

Competent (Bands 3 – 4) answers are likely to **comment on**:

- the frequency of compound strings with additive conjunctions in spontaneous speech (“...and and he made a cup of tea and was talking away (.) and ah said erm ...”) and often, but not here, in *Surfacing*;
- the characterisation of Paul through the (non-standard) features of his utterance and idiolect (“His car she is here, with me”) and Garth through signs of accent and dialect (“... ah sez yeah ah'll have a butty Joe ...”);
- (and begin to analyse) specific features of lexis and/or register, such as the intrusion of the more complex lexical choice “the anachronism was imposed” into what is otherwise lexically sparse narration in Passage B.

Developed (Bands 5 – 6) answers are likely to **analyse**:

- the nature of Garth’s lengthy utterance in Passage A, uninterrupted apart from supportive back-channel noise from his friends;
- more complex features of spoken narrative occurring in a written text, for example the use and effect of the ‘historic present’ tense at this point and elsewhere in *Surfacing*;
- the levels of contextualisation apparent in the construction of the voice, for example the (usual) tendency in a written narrative to present information sequentially whereas in an oral narrative as well as in *Surfacing* the speaker can back-track and amplify in order to clarify or explain:
 - Passage B: “I never threw it out, it’s useful for landladies. I sent my parents a postcard after the wedding, they must have mentioned it to Paul”
 - Passage A: “... and erm (.) Agnes if she was never there she’d always left a plate and ah always left her (.) ah knew what to leave (.) ah left her meat you know (1) but anyway ...”
- specific features of register and syntax crucial to the construction of a voice, for example the syntax and punctuation of Paul’s utterance in Passage B which conveys, partly through the use of the present tense, the correspondingly comfortable, loose and informal relationship of trust between him and the narrator’s missing father.

Candidates should use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3).

Limited (Bands 1 – 2) answers are likely to **make assertions about**:

- simple/obvious differences between the forms and purposes of the passages and their different contexts;
- differences in the attitude of speaker or writer to audience or reader and to the subject addressed;
- general issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood.

Competent (Bands 3 – 4) answers are likely to **comment on**:

- implied assumptions about the reader/listener, for example that the immediate and more remote audiences for Passage A will share the speaker's evident enjoyment of the story;
- differences in genre - Passage A is relatively spontaneous talk, Passage B is narrative fiction - but appreciate that features of the former may appear in the latter, for example the elliptical nature of Paul's apparent *non sequitur* ("Your husband here too?");
- relevant issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, though not all of these generalisations will necessarily be helpful to accurate understanding – for example, assertions about the French-speaking Quebecois or the trusting nature of country people in the nineteen-sixties.

Developed (Bands 5 – 6) answers are likely to **explore**:

- specific instances of context-related language use and/or literary convention in the compared passages, for example Garth's appeal to one of the group ("Michael'll know very well") for support in his reference to a locality ("up Dent");
- complexities of attitude in the 'voices' which pertain to matters of context and audience, for example the narrator's awareness at the start of Passage B that Paul's reluctance to initiate the obvious topic of conversation stems from his sensitivity to her feelings;
- more complex issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, noting for example the pervasive sense in *Surfacing* that the landscape is hostile and dangerous, so that "caught in a three-week rainstorm" is reality, not exaggeration.

Q.2 Mark Haddon: *The Curious Incident of the Dog in the Night-Time*

N.B. The Notes below indicate some of the possible range of responses. Candidates should be rewarded positively for any valid response to the task which relates to the Assessment Objectives.

Compare the construction and effects of the speaking voices in the following two passages.

In your answer you should consider:

- features in Passage A which are characteristic of spoken language
- how features of syntax, lexis and register produce distinctive voices in these two passages
- ways in which Haddon uses speaking voices in Passage B and elsewhere in *The Curious Incident of the Dog in the Night-Time*

Candidates should demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts (AO2). *N.B This is the dominant AO in this section.*

Limited (Bands 1 – 2) answers are likely to **identify but not necessarily comment on**:

- obvious/simple features of spoken language, and of linguistic features of the voices in these passages;
- features of spoken narrative occurring in a written text;
- non-standard syntax and/or incomplete utterances – though there may be some tendency to identify ‘incorrect’ punctuation or to argue that there is ‘no grammar’ in either or both passage(s);
- features of spontaneity (e.g. hesitations, repairs, overlaps).

Competent (Bands 3 – 4) answers are likely to **comment on**:

- the combination of personal opinion and reference to the words and views of others in the first-person narrative of Passage B;
- the frequency of compound strings with additive conjunctions, normally more common in speech than in writing but present to an extreme degree in Passage B and elsewhere in the novel (“and only sticks and stones can break my bones and I have my Swiss Army knife if they hit me and if I kill them it will be self-defence and I won’t go to prison ”);
- (and begin to analyse) specific features of lexis and/or idiolect, such as James’s more complex lexical choices (“ ... grotesque ... expressive ... interpretation ...”) to emphasise his point of view in Passage A.

Developed (Bands 5 – 6) answers are likely to **explore and/or analyse**:

- ways in which a first-person voice offers or refrains from commentary in the two passages, for example the rhetorical appeal to the listeners in Passage A (“are you telling me you couldn’t have employed a disabled person with that range of impairment for those”);
- variations in register and tone typical of spoken language, and of first-person narrative in Passage B and elsewhere in the novel, appreciating for example how Christopher’s impatience with any lack of logic is made clear through ironic emphasis (“I’m *meant* to say ... ”) followed by a hyper-logical explanation (“But this is stupid because ... ”);
- specific features of register and syntax crucial to the construction of a voice, for example the many interrupted constructions, false starts and self-repairs in James’s utterances as he strives for a level of precision not usual in natural spoken language (“no (.) he wasn’t taught (.) that’s his (.) his (.) what makes me (.) his interpretation of what someone with a speech impairment sounds like”) in Passage A.

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3)**.

Limited (Bands 1 – 2) answers are likely to make assertions about:

- more basic, simple/obvious differences between the forms and purposes of the passages and their different contexts;
- differences in the attitude of speaker or writer to audience or reader and to the subject addressed;
- general issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood.

Competent (Bands 3 – 4) answers are likely to comment on:

- implied assumptions about the reader/listener, for example that Robyn and the other (unidentified) listeners in Passage A will be both amused and infuriated (“oh get it it’s a laugh (.) it’s a hoot (.) erm it’s a (1) and for all the wrong reasons”) by the anecdote James is telling;
- differences in genre – Passage A is spontaneous talk, though James is clearly setting the agenda; Passage B is narrative fiction, with strong didactic elements which appear at this point in Christopher’s determination to air the issue of who/what is stupid;
- relevant issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, though not all of these generalisations will necessarily be helpful to accurate understanding – for example, awareness of the Special Needs agenda and of notions of ‘political correctness’.

Developed (Bands 5 – 6) answers are likely to explore:

- specific instances of context-related language use and/or literary convention in the compared passages, for example James’s summing-up of his attitude in terms of his perception of himself (“...and what’s interesting as a disabled person when you watch something like that ...”) in Passage A, and the chapter-opening declarative in Passage B (“All the other children at my school are stupid”) which is then modified and elaborated upon for the rest of the chapter;
- greater subtleties of ‘voices’ which pertain to matters of genre, for example Christopher’s apparently unselfconscious incorporation into his explanation of a proverb followed by a questionable item of pop-legal ‘knowledge’ (“and only sticks and stones can break my bones ... and if I kill them it will be self-defence and I won’t go to prison”);
- more complex issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, for example appreciating more fully the importance of language in causing or avoiding offence to the differently-abled.

Q. 3 Peter Ackroyd: *Hawksmoor*

N.B. The Notes below indicate some of the possible range of responses. Candidates should be rewarded positively for any valid response to the task which relates to the Assessment Objectives.

Compare the construction and effects of the speaking voices in the following two passages. In your answer you should consider:

- features in Passage A which are characteristic of spoken language
- how features of syntax, lexis and register produce distinctive voices in these two passages
- ways in which Ackroyd uses speaking voices in Passage B and elsewhere in *Hawksmoor*

Candidates should demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts (AO2). *N.B. This is the dominant AO in this section.*

Limited (Bands 1 – 2) answers are likely to **identify but not necessarily comment on**:

- more obvious/simple features of spoken language, and of linguistic features of the voices in these passages;
- features of spoken narrative occurring in a written text;
- non-standard syntax and/or incomplete utterances – though there may be some tendency to identify ‘incorrect’ punctuation or to argue that there is ‘no grammar’ in either (or both) passage(s);
- features of spontaneity (e.g. hesitations, repairs, overlaps).

Competent (Bands 3 – 4) answers are likely to **comment on**:

- variations in tone and register in the first-person narrative of Passage B;
- the structures of utterances and exchanges in Passage A, for example the tendency of the speakers to develop each other’s points through co-operative interruption and overlap;
- features of syntax in Passage A typical of spoken language, for example the deictic references (“ ... this cracking (.) has developed down through the wall (.) here (.) now (.) it’s okay in here (.) where it’s followed the joint along (.) here (.) when we get to (.) here ... ”) which punctuate the demonstration of defects;
- features of lexis and register typical of Dyer’s tone and sense of humour in Passage B and elsewhere in the novel, for example the characterisation of the workmen as “wooden-headed Fellows”.

Developed (Bands 5 – 6) answers are likely to **explore and/or analyse and/or evaluate**:

- subtleties and changes of mood and tone constructed by choices of language, for example in Passage A the variations in pronoun use from singular to plural and back (“I couldn’t wait to move in (1) I just (.) great (.) I wanted all this (.) all the rooms (.) room to move about in (.) having my study room ... just to have something new that was ours (.) we weren’t going to get disturbed ... ”);
- the carefully structured nature of Nick Dyer’s argument in the letter in Passage B, contrasted with the much looser litany of accumulating complaint in Passage A;
- specific features of lexis, syntax and register crucial to the construction of voice and tone, e.g. the adoption by Dyer of an appropriate register and lexis for addressing and persuading the Commissioners (“that due Consideration which is requisite”).

Candidates should use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3).

Limited (Bands 1 – 2) answers are likely to **make assertions about**:

- more basic, simple/obvious differences between the forms and purposes of the passages and their different contexts;

- differences in the attitude of speaker or writer to audience or reader and to the subject addressed;
- general issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood.

Competent (Bands 3 – 4) answers are likely to comment on:

- implied assumptions about the reader/listener, for example that the reporter in Passage A will be interested in Roddy's and Debbie's specific examples of their disappointment;
- differences in genre – Passage B is narrative fiction, Passage A is semi-spontaneous talk;
- features of natural speech that appear in fictional narration, for example Dyer's use of "as I suspected" as a kind of conversational 'aside';
- relevant issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, though not all of these generalisations will necessarily be helpful to accurate understanding – for example assertions about the likely lack of education amongst building workers in 18th century London.

Developed (Bands 5 – 6) answers are likely to explore:

- specific instances of context-related language use and/or literary convention in the compared passages, for example the layers of irony created through Dyer's sharing of the letter and his intentions with the reader;
- complexities of attitude in the 'voices' which pertain to matters of genre, for example Roddy's brief display of 'expert' knowledge ("we've got lead flashing which (.) has just been glued to the wall rather than ragged in (.) as it should be") to show he's not just another ignorant complaining consumer;
- more complex issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, noting for example the use of "Spanish" as a pejorative in Passage B, and the current fashion for 'aspirational' radio and television programmes about houses and consumer-power.

Section A Total 30

SECTION B: NOTES ON THE TASK**Q.4 F Scott Fitzgerald: *The Great Gatsby***

N.B. The Notes below indicate some of the possible range of responses. Candidates should be rewarded positively for any valid response to the task which relates to the Assessment Objectives.

In Chapter 7 of *The Great Gatsby*, Nick checks on Daisy Buchanan, concerned for her welfare. Through the pantry window of the Buchanans' house, he sees: "Daisy and Tom were sitting opposite each other at the kitchen table, with a plate of cold fried chicken between them, and two bottles of ale ... They weren't happy, and neither of them had touched the chicken or the ale – and yet they weren't unhappy either."

Read Passages A and B, which are also concerned with happiness, and then complete the following task:

Consider ways in which Fitzgerald's presents happiness in *The Great Gatsby*.

In your answer you should:

- consider ways in which Fitzgerald's narrative methods contribute to the effects of this presentation
- consider the influence on the novel of the context in which it was produced
- refer to Passages A and/or B for points of comparison and contrast.

Candidates should demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts (AO2).

Limited (Bands 1 – 2) answers are likely to identify:

- obvious/simple ways in which happiness is presented in the novel and the passages;
- simple differences in genre, and thus mode/style/approach: narrative (and philosophical / thematic) in *The Great Gatsby*, political / rhetorical in Passage A, lyrical / whimsical in Passage B;
- some details of plot/narrative and character in *The Great Gatsby* which relate to happiness and/or the pursuit of happiness;
- (and tend to list and accumulate rather than analyse) examples of lexis pertaining to happiness and/or its pursuit.

Competent (Bands 3 – 4) answers are likely to comment on:

- textual details which emphasise happiness in *The Great Gatsby*, such as Daisy's claim when she first sees Nick in Chapter 1: "I'm p-paralysed with happiness.";
- the pursuit of materialism as the (imagined) road to happiness for some of the characters in *The Great Gatsby* and in Passage A;
- how happiness and/or its pursuit is/are presented in figurative as well as literal ways in the novel, serious ways in Passage A and glib, conventional ways in Passage B;
- (but not necessarily analyse) the very simple language and imagery equating feelings with the weather ("When skies are gray / And you say you are blue / I'll send the sun smiling through ...") in Passage B.

Developed (Bands 5 – 6) answers are likely to analyse:

- specific features of vocabulary, tone and imagery used in the presentation of happiness in the novel and the extracts;
- how in *The Great Gatsby* different characters pursue happiness in different ways, for example Myrtle Wilson's evident delight in the trappings of status which Tom provides;
- subtler instances of Nick Carraway's tendencies to ironic or understated observation and laconic, matter-of-fact narration, for example in his description of Tom and Daisy in the cue-quotation;

- ways in which language choices construct an opposition between the spiritual and the material in Passage A, for example in depicting “material prosperity” as a “barren scepter” and elevating “the things of the spirit” above “pagan materialism”.

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3)**. *N.B This is the dominant AO in this section.*

Limited (Bands 1 – 2) answers are likely to notice and make basic assertions about:

- the varying (presumed and evident) attitudes of speaker or writer to audience or reader and to happiness in the novel and the passages;
- differences and variations in register and levels of formality;
- general issues pertaining to the social / historical / literary circumstances in which the texts might have been produced and understood, though understanding of these may be only approximately relevant/accurate.

Competent (Bands 3 – 4) answers are likely to comment on:

- differences in purpose and intended audience, identifying for example the ‘feel-good’ intention of the song-lyric (Passage B) and its recognition of the basic truth that happiness needs to be mutual;
- (and begin to explore) more complex differences in levels of register and formality, such as the (largely) cool and ironic detachment of Nick’s narrative voice in *The Great Gatsby* and the consequent impact of his occasionally more explicit judgements;
- relevant issues pertaining to the social / historical / literary circumstances in which the texts have been produced and might be understood – for example in *The Great Gatsby* the contrast between the potential for happiness in the description of preparations for the party at the start of Chapter III and the actual resulting misery (“rent asunder by dissension”).

Developed (Bands 5 – 6) answers are likely to explore and/or analyse:

- the use of conventions of discourse related to genre such as, in Passage A, the use of short declaratives (“The things of the spirit come first.”) within a high rhetorical style which appeals to concepts of national pride and heritage;
- instances in *The Great Gatsby* where ideas of what might constitute happiness are foregrounded, for example the conversation between Nick and Gatsby about re-creating the past;
- more complex issues pertaining to the social / historical / literary circumstances in which the texts have been produced and might be understood – for example, ideas in Passage A that there are higher things than the pursuit of material prosperity even though the 1920s are “an age of science and of abounding accumulation”.

Q.5 Jean Rhys: *Wide Sargasso Sea*

N.B. The Notes below indicate some of the possible range of responses. Candidates should be rewarded positively for any valid response to the task which relates to the Assessment Objectives.

Read Passage A, which is also concerned with the experience of being alone, and then complete the following task:

At the start of the novel, Antoinette says: "And no one came near us. I got used to a solitary life."

Examine ways in which Rhys's presents the experience of being alone in *Wide Sargasso Sea*. In your answer you should:

- consider ways in which Rhys's narrative methods contribute to this presentation
- consider the influence on the novel of the context in which it was produced
- refer to Passage A for points of comparison and contrast.

Candidates should **demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts (AO2).**

Limited (Bands 1 – 2) answers are likely to identify:

- obvious/simple ways in which being alone/solitary is presented and constructed in the novel and the passage;
- simple differences in genre, and thus mode/style/approach: narrative/thematic in *Wide Sargasso Sea*, lyric / personal in Passage A;
- the sense that being alone/solitary is presented in figurative as well as literal ways in the texts, but not go on to explore those ways in specific detail;
- (and accumulate rather than analyse) examples of lexis descriptive of being alone/solitary, showing some awareness that the lexical range in Passage A is narrow.

Competent (Bands 3 – 4) answers are likely to comment on and begin to explore:

- details of form, structure and language which draw attention to the solitary state of the narrator(s) in *Wide Sargasso Sea*, for example the way in which both Antoinette's and Rochester's first-person narratives tend to emphasise their lack of connection with others;
- instances of the number of times and variety of ways each narrator is rejected in *Wide Sargasso Sea*;
- the simple lexical contrast established in Passage A between the "single girl all alone" and the "great big town".

Developed (Bands 5 – 6) answers are likely to analyse:

- specific features of vocabulary, tone and imagery used in the presentation of solitariness in the novel and the passage, for example the pervasive signs of pessimism in Antoinette's narrative ("It may have been the way he smiled, but again a feeling of dismay, sadness, loss, almost choked me ... ") contrasted with the determined optimism of the future tense in "Someday I'll have a sweet loving man to lean on.);
- more complex aspects of the authorial method in *Wide Sargasso Sea*, such as the way in which Rochester's letters to his father and his conversations with Antoinette reveal different aspects of non-communication and a lack of connection;
- ways in which specific details of grammar/syntax construct meaning, e.g. the gradual move in Passage A from third person ("The single girl ... ") to first ("I need ... ").

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3). N.B This is the dominant AO in this section.**

Limited (Bands 1 – 2) answers are likely to **notice and make basic assertions about:**

- the varying (presumed and evident) attitudes of speaker or writer to audience or reader and to the experience of being alone in the different texts;
- differences in levels of register and formality – though they may do little more than assert these in general terms, such as noting the vague colloquialisms (“letting her down / passing me by / get me through the day”) in Passage A;
- the varieties of voice articulating the experience of being alone in *Wide Sargasso Sea*;
- simple issues pertaining to the social / historical / literary circumstances in which the texts might have been produced and understood, for example ideas of the growing independence of single women in the 1960s.

Competent (Bands 3 – 4) answers are likely to **comment on:**

- differences in purpose and intended audience, identifying for example the assumption in Passage A that the reader will share the author’s belief in the convention of popular song – that the answer to a woman’s problems is to find the right man;
- (and begin to analyse) more complex issues of register and formality, such as the range of methods Rhys employs to suggest a narrator talking to him- / her-self;
- the opening line of the song-lyric, and how it works as an introduction to the singer as a ‘type’ who is going to survive;
- the cue-quotation in the question, and how it works as an introduction to a character whose story is going to be a tragic one;
- relevant issues pertaining to the social / historical / literary circumstances in which the texts have been produced and might be understood – for example, that the hints of financial and sexual independence (“I gotta make my own way / There’s rent I gotta pay / I need a night-time love …”) in the song lyric don’t extend as far as rejection of the need for “a man to lean on”.

Developed (Bands 5 – 6) answers are likely to **explore:**

- the use of conventions of discourse related to genre such as, in Passage A, the singer’s shift from a lament about her present predicament to an optimistic/wishful prediction for the future in the final verse (“Some day I’ll have …”);
- subtler features of relative formality/informality, for example differences of restraint and/or self-revelation in the respective speech and narrative styles of Antoinette and Rochester;
- implications of the presentation of alone-ness in Passage A – for example, the one-line simplification *Nobody loves me cos nobody knows me*, suggesting that the problem is easily solved (if they knew her, they would love her);
- more far-reaching implications of the presentation of alone-ness in *Wide Sargasso Sea*, for example the way Antoinette’s mother continually insists on being left alone;
- more complex issues pertaining to the social / historical / literary circumstances in which the texts have been produced and might be understood – for example, ideas in *Wide Sargasso Sea* and in Passage A about what might be expected from a relationship in terms of support and companionship, to alleviate the essential solitariness of human existence.

Q.6 E M Forster: A Room with a View

N.B. The Notes below indicate some of the possible range of responses. Candidates should be rewarded positively for any valid response to the task which relates to the Assessment Objectives.

In Chapter VII of *A Room with a View*, Charlotte and Lucy are hurriedly packing to leave Florence for Rome: "I have been a failure," said Miss Bartlett, as she struggled with the straps of Lucy's trunk instead of strapping her own. "Failed to make you happy; failed in my duty to your mother."

Read Passages A and B, which are also concerned with duty and happiness, and then complete the following task:

Examine ways in which Forster's presents duty and happiness in *A Room with a View*.

In your answer you should:

- consider ways in which Forster's narrative methods contribute to this presentation
- consider the influence on the novel of the context in which it was produced
- refer to Passages A and/or B for points of comparison and contrast.

Candidates should **demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts (AO2)**.

Limited (Bands 1 – 2) answers are likely to identify:

- obvious/simple ways in which ideas of duty and/or happiness are presented and constructed in the novel and the passages;
- simple differences in genre, and thus mode/style/approach: narrative / thematic / philosophical in *A Room with a View*, informative and performative / enactive in Passage A, philosophical and didactic in Passage B;
- some details of plot/narrative and character in *A Room with a View* which relate to ideas of duty and/or happiness;
- the sense that duty and/or happiness are presented in figurative as well as literal ways in the novel and in the non-literary texts, but not go on to explore those ways in specific detail;
- (and accumulate rather than analyse) lexical items from the fields of duty and/or happiness, for example *obey/trusted/loyal* in Passage A.

Competent (Bands 3 – 4) answers are likely to comment on:

- details of form, structure and language which emphasise the importance of duty and/or happiness in *A Room with a View*, such as the initial clash between the competing claims of obligation and pleasure in the opening chapter;
- the emphasis on duty in Passage A, and the unquestioned expression of its manifestations in declarative sentences;
- the emphasis on happiness in Passage B, and its figurative expression ("a cheerful friend is like a sunny day, which sheds its brightness on all around");
- the importance of cousin Charlotte in *A Room with a View* in relation to ways in which duty conflicts with happiness.

Developed (Bands 5 – 6) answers are likely to analyse:

- specific features of vocabulary, tone and imagery used in the presentation of duty and/or happiness in the novel, for example the ironic description of Cecil believing it his duty to lead ("though he knew not whither") and protect Lucy and her mother ("though he knew not against what") when they encounter Freddy, Mr Beebe and George in the bathing episode;

- how grammatical and syntactical features construct meaning in Passage A, for example the future tenses to express promise/intention (“I will do ...”) in the Oath and the simple present tenses to express unquestioned and unquestionable truths (“A Scout obeys orders ...”) in the Law;
- complexities of inter-relationship between duty and happiness in *A Room with a View*, appreciating that Lubbock manages to articulate these in emphasising “the Duty of Happiness as well as on the Happiness of Duty”.

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3). N.B This is the dominant AO in this section.**

Limited (Bands 1 – 2) answers are likely to notice and make basic assertions about:

- the varying (presumed and evident) attitudes of speaker or writer to audience or reader and to the presentation of duty and happiness in the different texts;
- differences in levels of register and formality – though they may do little more than assert these in general terms, such as noting the formal syntactic patterning (“A Scout is ...”) of Passage A;
- simple issues pertaining to the social / historical / literary circumstances in which the texts might have been produced and understood, for example attitudes to social obligation in the early twentieth century in *A Room with a View*.

Competent (Bands 3 – 4) answers are likely to comment on:

- differences in purpose and intended audience, for example the assumption in Passage B that the reader will endorse the writer’s central message (“Everyone will have felt ...”);
- (and begin to analyse) more complex issues of register and formality, such as the shifts of tone Forster employs to undermine and/or endorse ideas of duty and/or happiness;
- relevant issues pertaining to the social / historical / literary circumstances in which the texts have been produced and might be understood – for example, the explicit reference to social class (“A Scout is a friend to all and a brother to every other Scout, no matter to what social class the other belongs”) in Passage A.

Developed (Bands 5 – 6) answers are likely to explore:

- the use of conventions of discourse related to genre such as, in Passage B, the agenda-setting use of a commonplace philosophical opposition: “most of us can, as we choose, make of this world either a *palace* or a *prison*”;
- specific features of language which indicate more complex differences in purpose and audience, for example the sub-military lexis (“Loyal ... officers ... orders ... leader ...”) in Passage A;
- subtler features of relative formality/informality, for example instances of Forster’s use of the mock-epic: “The silence of life had been broken by Miss Bartlett, who stood brown against the view”;
- more complex issues pertaining to the social / historical / literary circumstances in which the texts have been produced and might be understood – for example, the complexities of attitude at the end of *A Room with a View*, bound up with notions of duty done or not done and happiness seized: “If we act the truth, the people who really love us are sure to come back to us in the long run”.

Section B Total	30
Paper Total	60

Band descriptors: both sections

Band 1 0-5 marks	AO1	<ul style="list-style-type: none"> little or no attempt to apply relevant concepts and approaches from integrated linguistic and literary study little or no use of critical terminology appropriate to the subject matter mostly inconsistent written expression, errors that inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> little or no attempt to develop critical analysis of ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> little or no attempt to use integrated approaches to explore relationships between texts little or no attempt to develop analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question
Band 2 6-10 marks	AO1	<ul style="list-style-type: none"> limited attempt to apply relevant concepts and approaches from integrated linguistic and literary study limited use of critical terminology appropriate to the subject matter mostly inconsistent written expression, errors that inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> limited attempt to develop critical analysis of ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> limited attempt to use integrated approaches to explore relationships between texts limited attempt to develop analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question
Band 3 11-15 marks	AO1	<ul style="list-style-type: none"> some structured application of relevant concepts and approaches from integrated linguistic and literary study some competent use of critical terminology appropriate to the subject matter some clear written expression but there are inconsistencies that inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> some attempt to develop critical analysis of ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> some attempt to use integrated approaches to explore relationships between texts some attempt to develop analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question

Band 4 16-20 marks	AO1	<ul style="list-style-type: none"> straightforward application of relevant concepts and approaches from integrated linguistic and literary study critical terminology, appropriate to the subject matter, used competently generally accurate written expression, with some errors which occasionally inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> competent level of critical understanding demonstrated by analysing ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> competent use of integrated approaches to explore relationships between texts some developed analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question

Band 5 21-25 marks	AO1	<ul style="list-style-type: none"> well structured application of relevant concepts and approaches from integrated linguistic and literary study critical terminology, appropriate to the subject matter, used accurately good level of accuracy in written expression, only minor errors which do not inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> developed, clear critical understanding demonstrated by analysing ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> developed use of integrated approaches to explore relationships between texts developed, clear analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question

Band 6 26-30 marks	AO1	<ul style="list-style-type: none"> excellent, coherent and consistent application of relevant concepts and approaches from integrated linguistic and literary study critical terminology, appropriate to the subject matter, accurately and consistently used consistently accurate written expression, meaning is consistently clear
	AO2	<ul style="list-style-type: none"> excellent, well developed and consistently detailed critical understanding demonstrated by analysing ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> detailed and consistently effective use of integrated approaches to explore relationships between texts excellent and consistently effective analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question

F673 Dramatic Voices

SUBJECT-SPECIFIC INSTRUCTIONS: ENGLISH LANGUAGE AND LITERATURE

Assessment Objectives Grid (includes QWC)

Question	AO1	AO2	AO3	AO4	Total
1	5	10	15	0	30
2	5	10	15	0	30
3	5	10	15	0	30
4	10	10	10	0	30
5	10	10	10	0	30
6	10	10	10	0	30
Totals	15	20	25	0	60

These are the Assessment Objectives for the English Language and Literature specification as a whole.

AO1	Knowledge, Application and Communication Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression.
AO2	Understanding and Meaning 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	Contexts, Analysis and Evaluation Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception.
AO4	Expertise and Creativity Demonstrate expertise and creativity in using language appropriately for a variety of purposes and audiences, drawing on insights from linguistic and literary studies.

PAPER-SPECIFIC INSTRUCTIONS: F673 DRAMATIC VOICES

Candidates answer one question from Section A and one question from Section B.

Assessment Objectives AO1, AO2 and AO3 are addressed in both sections.

AO1 is equally weighted [5 marks] in all questions, and should be assessed as follows:

It is a basic requirement that candidates **select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1)**.

Limited answers are likely to

- show some evidence of ability to apply a linguistic/literary approach to task and texts
- attempt to address the overall question and to cover some of the demands of the bullet-prompts
- use a limited amount of technical terminology and express basic ideas clearly

Competent answers are likely to

- integrate concepts from linguistic/literary study more fully into their approach
- show a greater appreciation of the implications of question and prompts
- be expressed more fluently, using technical terminology with greater assurance

Developed answers are likely to

- make assured choices of the concepts and approaches from linguistic and literary study most appropriate for the task and text(s)
- be worded in such a way as to convey a subtler understanding of textual meaning and authorial technique

The **question-specific Notes on the Task**, which follow on **pages 7 to 18**, provide an indication of what candidates are likely to cover in terms of AO2 and AO3. The Notes are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives

Awarding Marks

(i) Each question is worth **30 marks**.

(ii) For each answer, award a **single overall mark out of 30**, following this procedure:

- refer to the **question-specific Notes on the Task** for descriptions of levels of discussion and likely content;
- using ‘best fit’, make a holistic judgement to locate the answer in the appropriate mark band: regardless of any perceived deficiencies for particular AOs, how well does the candidate address the question?
- to place the answer precisely within the band and to determine the appropriate mark out of 30, consider the relevant AOs;
- bearing in mind the weighting of the AOs, place the answer within the band and award the appropriate mark out of 30

Mark positively. Use the lowest mark in the band only if the answer is borderline/doubtful.

Use the full range of marks, particularly at the top and bottom ends of the mark range.

(iii) When the complete script has been marked:

- if necessary, follow the instructions concerning rubric infringements;
- add together the marks for the two answers, to arrive at the total mark for the script;
- check the band descriptors for Written Communication. If performance in this aspect falls into a band significantly different from that of the script as a whole, review the total mark in the light of this judgement.

Rubric Infringement

Candidates may infringe the rubric in one of the following ways:

- only answering one question;
- answering two questions from Section A or two from Section B;
- answering more than two questions.

If a candidate has written three or more answers, mark all answers and award the highest mark achieved in each Section of the paper.

Quality of Written Communication

All units require answers in continuous prose and therefore include the assessment of quality of written communication, covering clarity of expression, structure of arguments, presentation of ideas, grammar, punctuation and spelling. This is assessed in relation to AO1, which applies to all units in the specification.

Band 1

- writing inadequate for purpose, and for expressing ideas and arguments;
- little or no ability to organise material;
- poor management of register and little or no use of critical terminology;
- technical errors in spelling, punctuation and grammar inhibit communication.

Band 2

- writing insecure in relation to purpose and expression of ideas and arguments;
- limited ability to organise material;
- insecure management of register and limited use of critical terminology;
- regular technical errors in spelling, punctuation and grammar.

Band 3

- writing that is usually appropriate to purpose and generally capable of expressing basic ideas and arguments;
- basic ability to organise relevant material;
- basically appropriate register and use of critical terminology;
- basically clear writing, reasonable level of accuracy in spelling, punctuation and grammar.

Band 4

- writing that is generally appropriate to purpose and capable of expressing straightforward ideas and arguments;
- ability to organise relevant material competently;
- usually appropriate register and use of critical terminology;
- accurate and generally clear writing, demonstrating a competent level of accuracy in spelling, punctuation and grammar to ensure that meaning is clear.

Band 5

- writing appropriate to purpose and capable of expressing complex ideas and arguments;
- ability to organise relevant material clearly;
- appropriate register and use of critical terminology;
- accurate writing, demonstrating a high level of accuracy in spelling, punctuation and grammar to ensure that meaning is clear and convincing.

Band 6

- sustained use of writing entirely appropriate to purpose and capable of expressing complex ideas and arguments;
- sustained ability to organise relevant material clearly and coherently;
- consistently appropriate register and confident, accurate use of critical terminology;
- accurate and fluent writing, demonstrating a high level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

SECTION A: NOTES ON THE TASK**EITHER****Marlowe: *Dr Faustus*****Miller: *The Crucible***

Q. 1 By referring closely to the following two passages, examine ways in which temptation is presented in the two plays.

In your answer you should consider the linguistic features and dramatic effects of the voices created, using approaches from your combined literary and linguistic study.

It is a requirement that candidates **select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1)**.

Limited answers are likely to:

- show some evidence of ability to apply a linguistic/literary approach to task and texts;
- make some limited attempt to address the question in overall terms;
- use some limited technical terminology to express fairly basic ideas clearly.

Competent answers are likely to:

- integrate concepts from linguistic/literary study more confidently and convincingly;
- show a clear appreciation of the question in overall terms;
- be expressed more fluently, using technical terminology with greater assurance.

Developed answers are likely to:

- make assured and appropriate choices with respect to concepts/approaches drawn from linguistic/literary study;
- be expressed in such a way as to convey a more sophisticated critical understanding and greater analytical depth.

Candidates should **demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of written and spoken texts (AO2)**.

Limited answers are likely to:

- identify the more obvious linguistic/literary features of the voices in these passages;
- notice some of the dramatic effects (e.g. stage directions and turn-taking);
- notice some of the implications of formal choices in shaping meanings (e.g. of the central metonyms/images of face/ship and stallion).

Competent answers are likely to:

- comment on linguistic/literary features of the voices: dialogic structures; utterance types; lexical sets and tone, for example;
- comment on the dramatic effects created: rhetorical/persuasive techniques ('or did I dream that...?', 'Do you tell me...?') for example;
- comment on and begin to analyse some of the implications of formal choices in shaping meanings: use of terms of address, verb structures, mood in conveying the emotional dynamics and power relations within both passages, for example.

Developed answers are likely to:

- examine and analyse salient linguistic/literary characteristics of the voices: attitudes expressed; phonological and rhythmic/prosodic features, for example;
- examine and analyse the dramatic effects created: illocutionary/perlocutionary effects;

- complexities of negotiation; creation of atmosphere and tension; direction of audience judgement and sympathies;
- examine and analyse the implications of formal choices in shaping meanings: grammatical and syntactic features; verb constructions (e.g. use of modals and imperatives); agency suggested by vocatives and pronouns; register (Faustus' shift from obsequious to epic/chivalric versus Abigail's 'seductive' colloquialisms, for example); cohesion (repetition of lexemes 'burning', 'desire', kiss); combining of classical and biblical ('sift') references for example.

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3)**.

Limited answers are likely to:

- concentrate on the more obvious differences between the passages in terms of purpose and contexts;
- notice basic differences in how each passage might have been staged and received;
- make general assertions about issues regarding the social/historical/literary circumstances in which the texts might have been produced and understood.

Competent answers are likely to:

- comment on possible implicit/explicit assumptions regarding passages and audiences: how far might an Elizabethan audience sympathise with/judge Faustus' choices and decisions? How far might both Proctor's and Abigail's behaviour have been understood in terms of 'social' (patriarchal) influences/structures?;
- comment on the generic implications of both passages - on the kinds of 'theatre' involved: levels of audience intimacy/engagement; 'distancing' devices (the choragic function of the old man in *Dr Faustus*; Miller's own exposition/commentaries in *The Crucible*) for example;
- begin to explore and comment on relevant issues regarding the social/historical/literary circumstances in which the texts might have been understood.

Developed answers are likely to:

- select for more detailed exploration and discussion specific instances of context-related materials: how far might an Elizabethan audience have appreciated the importance of medieval/renaissance clash of beliefs and values portrayed? What further gender issues might be considered for example?;
- examine the complexities of theatrical experience involved: how might audiences have weighed the intensity of the 'personal' ambivalences and vacillations presented against the allegorical dimensions of the passages/texts?;
- explore more complex issues regarding the social/historical/literary circumstances in which the texts might have been understood: consideration of Marlow's Faustus in relation to Gent's source (the protagonist's 'damnable life') and of intertextual links with *Tamburlaine*, for example.

OR**Shakespeare: Hamlet****Tom Stoppard: Rosencrantz and Guildenstern are Dead**

Q. 2 By referring closely to the following two passages, examine the presentation and significance of language games in the two plays.

In your answer you should consider the linguistic features and dramatic effects of the voices created, using approaches from your combined literary and linguistic study.

It is a requirement that candidates **select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1).**

Limited answers are likely to:

- show some evidence of ability to apply a linguistic/literary approach to task and texts;
- make some limited attempt to address the question in overall terms;
- use some limited technical terminology to express fairly basic ideas clearly.

Competent answers are likely to:

- integrate concepts from linguistic/literary study more confidently and convincingly;
- show a clear appreciation of the question in overall terms;
- be expressed more fluently, using technical terminology with greater assurance.

Developed answers are likely to:

- make assured and appropriate choices with respect to concepts/approaches drawn from linguistic/literary study;
- be expressed in such a way as to convey a more sophisticated critical understanding and greater analytical depth.

Candidates should **demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of written and spoken texts (AO2).**

Limited answers are likely to:

- identify the more obvious linguistic/literary features of the voices in these passages;
- notice some of the dramatic effects (e.g. stage directions and turn-taking);
- notice some of the implications of formal choices in shaping meanings (e.g. of Hamlet's satirical tone/ Rosencrantz and Guildenstern's doubts/anxieties).

Competent answers are likely to:

- comment on linguistic/literary features of the voices: dialogic structures; utterance types; lexical sets and tone, for example;
- comment on the dramatic effects created: Hamlet's rebarbativeness; Polonius' puzzlement, 'concern' and wariness; Rozencrantz and Guildenstern's critical self-reflection;
- comment on and begin to analyse some of the implications of formal choices in shaping meanings: terms of address; use of imagery and exploitation of ambiguities in determining the emotional dynamics and power relations within both passages, for example.

Developed answers are likely to:

- examine and analyse salient linguistic/literary characteristics of the voices: attitudes expressed; tone, register, phonological and rhythmic/prosodic features, for example;
- examine and analyse the dramatic effects created: illocutionary/perlocutionary effects; complexities of interpretation and negotiation; creation of atmosphere and tension; direction of audience judgement and sympathies;
- examine and analyse the implications of formal choices in shaping meanings: grammatical and syntactic features; flouting of politeness principles; shifts of register and metalinguistic awareness/self-consciousness, for example.

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3)**.

Limited answers are likely to:

- concentrate on the more obvious differences between the passages in terms of purpose and contexts;
- notice basic differences in how each passage might have been staged and received;
- make general assertions about issues regarding the social/historical/literary circumstances in which the texts might have been produced and understood.

Competent answers are likely to:

- comment on possible implicit/explicit assumptions regarding passages and audiences: how far would an Elizabethan audience have understood the verbal nuances of Hamlet's allusiveness/elusiveness, for example? How far might these characters' behaviour have been understood in terms of social and cultural influences/structures?
- comment on the generic implications of both passages - on the kinds of 'theatre' involved: audience enjoyment of humour/appreciation of more serious concerns; for example;
- begin to explore and comment on relevant issues regarding the social/historical/literary circumstances in which the texts might have been understood: the 'great chain of being'; implications of Elizabeth's intervention in a patrilineal power structure/culture; 1960's post-modern self-consciousness of the 'anti-hero'.

Developed answers are likely to:

- select for more detailed exploration and discussion specific instances of context-related materials: how far might an Elizabethan audience have appreciated the psychological complexities expressed in Hamlet's utterances, for example? How familiar would Stoppard's audience have been with the text of *Hamlet*?;
- examine the complexities of theatrical experience involved: how might audiences have weighed the exteriority/interiority of Hamlet's discourse? How might a 1960's audience have reacted to Stoppard's use of parody/pastiche and challenges to elitist assumptions about 'high culture'?;
- explore more complex issues regarding the social/historical/literary circumstances in which the texts might have been understood: consideration of *Hamlet* in relation to medieval/renaissance and catholic/protestant dialectics and of intertextual links with Ovid, Saxo and Belleforest; the contextual hinterland provided by Pirandello, Pinter, Osborne and Beckett for Stoppard.

OR

John Webster: *The Duchess of Malfi*
Caryl Churchill: *Top Girls*

Q. 3 By referring closely to the following two passages, examine ways in which the breaking of gender roles is presented in the two plays.

In your answer you should consider the linguistic features and dramatic effects of the voices created, using approaches from your combined literary and linguistic study.

It is a requirement that candidates **select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1).**

Limited answers are likely to:

- show some evidence of ability to apply a linguistic/literary approach to task and texts;
- make some limited attempt to address the question in overall terms;
- use some limited technical terminology to express fairly basic ideas clearly.

Competent answers are likely to:

- integrate concepts from linguistic/literary study more confidently and convincingly;
- show a clear appreciation of the question in overall terms;
- be expressed more fluently, using technical terminology with greater assurance.

Developed answers are likely to:

- make assured and appropriate choices with respect to concepts/approaches drawn from linguistic/literary study;
- be expressed in such a way as to convey a more sophisticated critical understanding and greater analytical depth.

Candidates should **demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of written and spoken texts (AO2).**

Limited answers are likely to:

- identify the more obvious linguistic/literary features of the voices in these passages;
- notice some of the dramatic effects (e.g. stage directions and turn-taking);
- notice some of the implications of formal choices in shaping meanings (e.g. of The Duchess' topic management and agenda setting/ Marlene's conversation management).

Competent answers are likely to:

- comment on linguistic/literary features of the voices: dialogic structures; utterance types; lexical sets and tone, for example;
- comment on the dramatic effects created: distribution of power in *The Duchess*; Churchill's balance of cynicism, dark humour and pathos;
- comment on and begin to analyse some of the implications of formal choices in shaping meanings: terms of address; use of imagery and irony in determining the emotional dynamics and power relations within both passages, for example.

Developed answers are likely to:

- examine and analyse salient linguistic/literary characteristics of the voices: attitudes expressed; utterance types, tone, register, phonological and rhythmic/prosodic features, for example;

- examine and analyse the dramatic effects created: illocutionary/perlocutionary effects; complexities of interpretation and negotiation; creation of atmosphere and tension; direction of audience judgement and sympathies;
- examine and analyse the implications of formal choices in shaping meanings: grammatical and syntactic features (e.g. pronoun use in and the balance of concrete/abstract nouns in both passages); shifts of register and rhetorical effects, for example.

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3)**.

Limited answers are likely to:

- concentrate on the more obvious differences between the passages in terms of purpose and contexts;
- notice basic differences in how each passage might have been staged and received;
- make general assertions about issues regarding the social/historical/literary circumstances in which the texts might have been produced and understood.

Competent answers are likely to:

- comment on possible implicit/explicit assumptions regarding passages and audiences: how might an Elizabethan audience have sympathised with/judged the Duchess' choices, for example? How far would a predominantly English audience in 1982 have understood Churchill's characters' behaviour and attitudes in terms of their respective social, cultural and historical contexts?;
- comment on the generic implications of both passages - on the kinds of 'theatre' involved: the confrontational dimensions of Churchill's dramaturgy; how might Webster have been exploiting the location/theatrical spaces of the Blackfriars theatre, for example?;
- begin to explore and comment on relevant issues regarding the social/historical/literary circumstances in which the texts might have been understood: the papal authority invested in Rome versus social mobility in early modern England; implications of Margaret Thatcher's rise to power.

Developed answers are likely to:

- select for more detailed exploration and discussion specific instances of context-related materials: how far might an Elizabethan audience have appreciated the destabilising influence of religious heterodoxy (of Calvinist thought and scepticism, for example)? How familiar would Churchill's audience have been aware of the significance of the Royal Court Theatre's radical traditions?;
- examine the complexities of theatrical experience involved: how might Webster's audiences have appreciated the significance of his writing for the King's Men? How might an early 1980's audience in London have responded to Churchill's feminist/socialist agenda versus her invitationally 'constructivist' paradigms for interpretation?;
- explore more complex issues regarding the social/historical/literary circumstances in which the texts might have been understood: consideration of *The Duchess* in relation to its literary hinterland: Marston's *The Malcontent* and Tourner's *The Revenger's Tragedy* and Webster's sources Belleforest and Painter; *Top Girls* in relation to rapidly changing legal frameworks with respect to women's rights and equality of opportunity and the rise of 'Socialist Theatre'/feminist polemic: Bond, Hare and Greer, for example.

SECTION B: NOTES ON THE TASK**EITHER****Marlowe: Dr Faustus****Miller: The Crucible**

Q.4 Lucifer says to Faustus: 'Christ cannot save thy soul, for he is just ...'

Examine ways in which justice is presented in **one** of your chosen plays.

Support your answer by close reference to those features of language, dramatic action and context which you have found most significant in your study of this play.

It is a requirement that candidates **select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1)**.

Limited answers are likely to:

- show some evidence of ability to apply a linguistic/literary approach to task and texts;
- make some limited attempt to focus on significant aspects of language, dramatic action and context;
- use some technical terminology to express fairly basic ideas clearly.

Competent answers are likely to:

- integrate concepts from linguistic/literary study more confidently and convincingly;
- show a clear appreciation of significant details of language use, dramatic action and context;
- be expressed more fluently, using technical terminology with greater assurance.

Developed answers are likely to:

- make assured and appropriate choices with respect to concepts/approaches drawn from linguistic/literary study;
- show a good understanding of significant details of language use, dramatic action and context;
- be expressed in such a way as to convey a more sophisticated appreciation of significant details of language, dramatic action and context.

Candidates should **demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of written and spoken texts (AO2)**.

Limited answers are likely to:

- engage with the more obvious linguistic/literary dimensions of the question in overall terms;
- make reference to relevant aspects of dramatic action (e.g. Faustus's decision-making and changing circumstances or the role and significance of Danforth);
- refer to some of the significant formal choices that contribute to shaping meanings (e.g. Faustus's and Proctor's monologues).

Competent answers are likely to:

- explore the linguistic/literary dimensions of the question in more depth;
- make more detailed comment on relevant elements of dramatic action: the deepening of conflicts within the Salem community; growing pressures on Proctor's ethics, conscience, for example; the role and dramatic significance of interlocutors and 'commentators' in Dr Faustus;
- comment in more depth on some of the implications of formal choices in shaping meanings: use of emotive and rhetorical language; abstract versus concrete forms in constructing frameworks for judgement, for example.

Developed answers are likely to:

- examine and analyse salient linguistic/literary features of language, dramatic action and context;
- examine and analyse significant elements/features of dramatic form: dramatic effects created: creation of atmosphere and tension; direction of audience judgement and sympathies;
- examine and analyse the implications of formal choices in shaping meanings: use of legalese, clashes of register, emotive and rhetorical language use; abstract versus concrete forms in constructing frameworks for judgement, for example.

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3). N.B This is the dominant AO in this section.**

Limited answers are likely to:

- concentrate on the more obviously significant aspects of purpose and context;
- notice basic differences in how each play might have been staged and received;
- make general assertions about issues regarding the social/historical/literary circumstances in which the plays might have been produced and understood.

Competent answers are likely to:

- comment on possible implicit/explicit assumptions regarding text and audiences: how far might audiences have sympathised with/ have judged Faustus'/Proctor'/choices and decisions? What further gender issues might be considered?;
- comment on the theatrical contexts involved: relationship between text and performance spaces, for example;
- begin to explore and comment on relevant issues regarding the social/historical/literary circumstances in which the texts might have been understood: relevant judicial and legislative frameworks, for example.

Developed answers are likely to:

- select for more detailed exploration and discussion specific instances of context-related materials: to what extent might theological/political heterodoxies have been tolerated/valued? How far might both Proctor's and Abigail's behaviour have been understood in terms of prevailing world views, moralities and social mores?;
- examine the implications of theatrical contexts involved: relationship between text and performance spaces in the Rose (Bankside, split-level staging) /Martin Beck (Broadway, privately owned, opulent, proscenium arch) theatres;
- explore more complex issues regarding the social/historical/literary circumstances in which the texts might have been understood: Corpus Christi divinity student versus secret agent in 1600s Cambridge, (England); the creative/liberal conscience in McCarthy's 1950s America; how McCarthy's congressional hearings might have impacted on ideas/ideals of justice, for example.

OR**Shakespeare: Hamlet****Tom Stoppard: Rosencrantz and Guildenstern are Dead**

Q.5 Examine the importance and effects of humour in **one** of your chosen plays.

Support your answer by close reference to those features of language, dramatic action and context which you have found most significant in your study of this play.

It is a requirement that candidates **select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1)**.

Limited answers are likely to:

- show some evidence of ability to apply a linguistic/literary approach to task and texts;
- make some limited attempt to address the question in overall terms;
- use some limited technical terminology to express fairly basic ideas clearly.

Competent answers are likely to:

- integrate concepts from linguistic/literary study more confidently and convincingly;
- show a clear appreciation of the question in overall terms;
- be expressed more fluently, using technical terminology with greater assurance.

Developed answers are likely to:

- make assured and appropriate choices with respect to concepts/approaches drawn from linguistic/literary study;
- be expressed in such a way as to convey a more sophisticated critical understanding and greater analytical depth.

Candidates should **demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of written and spoken texts (AO2)**.

Limited answers are likely to:

- engage with the more obvious linguistic/literary dimensions of the question in overall terms;
- make reference to relevant aspects of dramatic action (e.g. the comic interaction of Hamlet and Polonius or the humorously understated inertia of Rozencrantz and Guildenstern);
- refer to some of the significant formal choices that contribute to shaping meanings (e.g. the comedy created by word-games and use of stage properties in both plays).

Competent answers are likely to:

- explore the linguistic/literary dimensions of the question in more depth;
- make more detailed comment on relevant elements of dramatic action: the psychological complexity of Hamlet's use of humour; the deepening 'absurdity' of Rozencrantz and Guildenstern's situation;
- comment in more depth on some of the implications of formal choices in shaping meanings: use of double-edged or ironic linguistic choices, for example.

Developed answers are likely to:

- examine and analyse salient linguistic/literary features of language, dramatic action and context;
- examine and analyse significant elements/features of comedy created: use of black humour and satirical attack, for example;

- examine and analyse the implications of formal choices in shaping meanings: use of comical insult, clashes of register, parodic and subversive forms; manipulation of tone and register for comic effect, for example.

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3). N.B This is the dominant AO in this section.**

Limited answers are likely to:

- concentrate on the more obviously significant aspects of purpose and context;
- notice basic differences in how each play might have been staged and received;
- make general assertions about issues regarding the social/historical/literary circumstances in which the plays might have been produced and understood.

Competent answers are likely to:

- comment on possible implicit/explicit assumptions regarding text and audiences: how far might audiences have appreciated the England/Denmark parallel? How familiar would Stoppard's audiences have been with inter-textual links and their implications?;
- comment on the theatrical contexts involved: relationship between text and performance spaces, for example;
- begin to explore and comment on relevant issues regarding the social/historical/literary circumstances in which the texts might have been understood: Hamlet's richly contemporary allusions to acting and actors; Stoppard's comic destabilising of social and cultural boundaries, for example.

Developed answers are likely to:

- select for more detailed exploration and discussion specific instances of context-related materials: how far might an Elizabethan audience have appreciated the psychological complexities postulated in Burton's 'Anatomy of Melancholy', for example? How familiar would Stoppard's audience have been with the text of *Hamlet*?;
- examine the complexities of theatrical experience involved: how might audiences have weighed the comic effects of Hamlet's 'antic disposition' against his genuinely disturbed feelings? ? How might a 1960's audience have reacted to Stoppard's use of parody/pastiche and challenges to elitist assumptions about 'high culture'?;
- explore more complex issues regarding the social/historical/literary circumstances in which the texts might have been understood: consideration of *Hamlet* in relation to medieval/renaissance and catholic/protestant dialectics; intertextual links with Ovid, Saxo and Belleforest; the contextual hinterland provided by Pirandello, Pinter, Osborne and Beckett for Stoppard, for example.

OR**John Webster: *The Duchess of Malfi*****Caryl Churchill: *Top Girls***

Q.6 Gret says: 'come on, we're going where the evil come from and pay the bastards out ...'

Examine how feelings of resentment are presented in **one** of your chosen plays.

Support your answer by close reference to those features of language, dramatic action and context which you have found most significant in your study of this play.

It is a requirement that candidates **select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1)**.

Limited answers are likely to:

- show some evidence of ability to apply a linguistic/literary approach to task and texts;
- make some limited attempt to address the question in overall terms;
- use some limited technical terminology to express fairly basic ideas clearly.

Competent answers are likely to:

- integrate concepts from linguistic/literary study more confidently and convincingly;
- show a clear appreciation of the question in overall terms;
- be expressed more fluently, using technical terminology with greater assurance.

Developed answers are likely to:

- make assured and appropriate choices with respect to concepts/approaches drawn from linguistic/literary study;
- be expressed in such a way as to convey a more sophisticated critical understanding and greater analytical depth.

Candidates should **demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of written and spoken texts (AO2)**.

Limited answers are likely to:

- engage with the more obvious linguistic/literary dimensions of the question in overall terms;
- make reference to relevant aspects of dramatic action (e.g. Bosola's decision-making and changing circumstances or the role/significance of Grett);
- refer to some of the significant formal choices that contribute to shaping meanings (e.g. Grett's/Bosola's monologues).

Competent answers are likely to:

- explore the linguistic/literary dimensions of the question in more depth: monologic/dialogic structures; utterance types; lexical sets and tone, for example;
- make more detailed comment on relevant elements of dramatic action: evolving complexities in power distribution in *The Duchess*; the roles of Joyce/Angie and how their experiences resonate with those of other female characters in the play;
- comment in more depth on some of the implications of formal choices in shaping meanings: terms of address and use of imagery in determining the text's emotional dynamics and power relations, for example.

Developed answers are likely to:

- examine and analyse salient linguistic/literary features of language, dramatic action and context: monologic/dialogic structures; utterance types; lexical sets and tone, for example;

- examine and analyse significant elements/features of dramatic form: evolving complexities in power distribution in *The Duchess*; the roles of Joyce/Angie; how their experiences resonate with those of other female characters in the play and contribute to the creation of dramatic tension;
- examine and analyse the implications of formal choices in shaping meanings: terms of address; use of imagery, irony, symbolism and stage properties in determining the text's emotional dynamics and power relations, for example.

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3). N.B This is the dominant AO in this section.**

Limited answers are likely to:

- concentrate on the more obviously significant aspects of purpose and context;
- notice basic differences in how each play might have been staged and received;
- make general assertions about issues regarding the social/historical/literary circumstances in which the plays might have been produced and understood.

Competent answers are likely to:

- comment on possible implicit/explicit assumptions regarding text and audiences: how might an Elizabethan audience have understood and interpreted Bosola's social status, for example? How far would a predominantly English audience in 1982 have gauged the resonance of Churchill's female characters' behaviour and attitudes in terms of their respective social, cultural and historical contexts?;
- examine the implications of theatrical contexts involved: the confrontational dimensions of Churchill's dramaturgy; how might Webster have been exploiting the location/theatrical spaces of the Blackfriars theatre, for example?;
- begin to explore and comment on relevant issues regarding the social/historical/literary circumstances in which the texts might have been understood: the papal authority invested in Rome versus social mobility in early modern England; implications of Margaret Thatcher's rise to power.

Developed answers are likely to:

- select for more detailed exploration and discussion specific instances of context-related materials: how far might an Elizabethan audience have appreciated the contextual significance of the 'malcontent' figure/*contemptus mundi* tradition? How would Churchill's audience have interpreted her use/manipulation of quasi-historical materials?;
- examine the complexities of theatrical experience involved: how might Webster's audiences have situated the play with respect to the revenge tradition? How might an early 1980's audience in London have responded to Churchill's feminist/socialist agenda versus her invitationally 'constructivist' paradigms for interpretation?;
- explore more complex issues regarding the social/historical/literary circumstances in which the texts might have been understood: consideration of *The Duchess* in relation to its literary hinterland: Marston's *The Malcontent* and Tourner's *The Revenger's Tragedy* and Webster's sources Belleforest and Painter; *Top Girls* in relation to rapidly changing legal frameworks with respect to women's rights and equality of opportunity and the rise of 'Socialist Theatre'/feminist polemic: Bond, Hare and Greer, for example.

	Section B Total	30
	Paper Total	60

Band descriptors: both sections

Band 1 0-5 marks	AO1	<ul style="list-style-type: none"> little or no attempt to apply relevant concepts and approaches from integrated linguistic and literary study little or no use of critical terminology appropriate to the subject matter mostly inconsistent written expression, errors that inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> little or no attempt to develop critical analysis of ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> little or no attempt to use integrated approaches to explore relationships between texts little or no attempt to develop analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question
Band 2 6-10 marks	AO1	<ul style="list-style-type: none"> limited attempt to apply relevant concepts and approaches from integrated linguistic and literary study limited use of critical terminology appropriate to the subject matter mostly inconsistent written expression, errors that inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> limited attempt to develop critical analysis of ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> limited attempt to use integrated approaches to explore relationships between texts limited attempt to develop analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question
Band 3 11-15 marks	AO1	<ul style="list-style-type: none"> some structured application of relevant concepts and approaches from integrated linguistic and literary study some competent use of critical terminology appropriate to the subject matter some clear written expression but there are inconsistencies that inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> some attempt to develop critical analysis of ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> some attempt to use integrated approaches to explore relationships between texts some attempt to develop analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question

Band 4 16-20 marks	AO1	<ul style="list-style-type: none"> straightforward application of relevant concepts and approaches from integrated linguistic and literary study critical terminology, appropriate to the subject matter, used competently generally accurate written expression, with some errors which occasionally inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> competent level of critical understanding demonstrated by analysing ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> competent use of integrated approaches to explore relationships between texts some developed analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question

Band 5 21-25 marks	AO1	<ul style="list-style-type: none"> well structured application of relevant concepts and approaches from integrated linguistic and literary study critical terminology, appropriate to the subject matter, used accurately good level of accuracy in written expression, only minor errors which do not inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> developed, clear critical understanding demonstrated by analysing ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> developed use of integrated approaches to explore relationships between texts developed, clear analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question

Band 6 26-30 marks	AO1	<ul style="list-style-type: none"> excellent, coherent and consistent application of relevant concepts and approaches from integrated linguistic and literary study critical terminology, appropriate to the subject matter, accurately and consistently used consistently accurate written expression, meaning is consistently clear
	AO2	<ul style="list-style-type: none"> excellent, well developed and consistently detailed critical understanding demonstrated by analysing ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> detailed and consistently effective use of integrated approaches to explore relationships between texts excellent and consistently effective analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question

Grade Thresholds

Advanced GCE English Language and Literature (H073 H473)
January 2010 Examination Series

Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
F671	Raw	60	45	39	34	29	24	0
	UMS	120	96	84	72	60	48	0
F672	Raw	40	33	28	23	19	15	0
	UMS	80	64	56	48	40	32	0
F673	Raw	60	48	42	36	30	25	0
	UMS	120	96	84	72	60	48	0
F674	Raw	40	33	29	25	21	17	0
	UMS	80	64	56	48	40	32	

Specification Aggregation Results

Overall threshold marks in UMS (ie after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
H073	200	160	140	120	100	80	0

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
H073	5.8	9.6	42.3	90.4	100	100	54

54 candidates aggregated this series

For a description of how UMS marks are calculated see:
<http://www.ocr.org.uk/learners/ums/index.html>

Statistics are correct at the time of publication.

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