



GCE MARKING SCHEME

SUMMER 2016

**ENGLISH LANGUAGE & LITERATURE - LL1 (LEGACY)
1161/01**

INTRODUCTION

This marking scheme was used by WJEC for the 2016 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

MARKING GUIDELINES: SUMMER 2016

ENGLISH LANGUAGE & LITERATURE

LL1: Critical Reading of Literary and Non-Literary Texts

Unit-specific Guidance

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

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

Relevant assessment objectives for LL1 as a whole:

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

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

LL1	%	AO1%	AO2%	AO3%
SECTION A	30 (15)	12 (6)	6 (3)	12 (6)
SECTION B	30 (15)	12 (6)	6 (3)	12 (6)
TOTAL	60 (30)	24 (12)	12 (6)	24 (12)

SECTION A: Poetry pre-1900 and unseen text

(40 marks)

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

AO1: 2	AO2: 1	AO3: 2
(16 marks)	(8 marks)	(16 marks)

Notes

We may expect candidates to select some of the following approaches to the question. It is also possible that candidates may select entirely different approaches. Candidates are required to consider the attitudes conveyed by literary and linguistic approaches, not just to note the features. They are asked for their views: look for intelligent and interesting discussion, but be tolerant, and credit any valid points that emerge from their analysis of the actual language.

Q.1 Text A and Text B

Possible Approaches

Overview: The texts are connected by their detailed descriptions of beautiful women. The poem celebrates the sublime beauty of an unnamed woman who he describes, using natural imagery to laud both her physical appearance and internal goodness. The structure of the poem details descriptions of this woman, starting with a description of her face and aspect, and moving to descriptions of her heart and mind, and her spiritual beauty, at the end. In the first stanza, Byron describes the woman's beauty as being that of a cloudless, starry night; this idea of light and dark is developed in stanza two's reference to the way in which the light and the darkness seem to find a perfect balance in her hair. In the last stanza, Byron describes her perfect temperament, a mixture of peace and innocence. Byron's own experiences have influenced the writing of this poem and candidates may comment on the belief that he was inspired by the beauty of Anne Wilmot, the wife of his first cousin. It is possible that candidates will comment on Byron's infamous lifestyle, including his extravagant living and love affairs. The article, 'Chic, unique: Why Brigitte Bardot is back in vogue' details the beauty and appeal of famous sex symbol Brigitte Bardot. It reveals her large universal appeal and accounts for the way in which she used her sexuality to consolidate her fame. In contrast to the poem, which focuses with reverence on the purity and innocence of his muse, the lively and humorous article is far more concerned with Bardot's more knowing sexual appeal. If Byron's woman walks 'in beauty, like the night', then Bardot walks with an altogether more conscious 'wiggle', reflecting the stereotypical ideals of women, and specifically celebrity sex symbols, in the more progressive 1950s and 1960s.

Form and structure

Text A:

- three sestet
- alternate rhyme
- iambic tetrameter: passionate tone
- spondaic foot, 'Meet in'
- enjambment, lines 1-2: completes simile

Text B:

- three paragraphs
- headline outlines Bardot's return to fame and her key qualities: 'Chic, unique'
- third person used throughout.

Grammar

Text A:

- exclamatory tone: last line, used with the adjective -'innocent!' - for emphasis
- declarative mood
- present tense – to convey immediate scene
- syndetic pairs, 'dark and bright'
- parallel syntax, 'one shade the more, one ray the less'
- end focus on adjective, line 18, 'innocent!'
- foregrounded conjunction, 'But tell of days in goodness spent'

Text B:

- Simple declarative as opening, 'Everybody fancied BB.'
- Use of parenthetical asides, '(in the movies, anyway)'
- Hyperbolic parallelism to outline her universal appeal, 'Everybody... Every man... Every woman... Every dog, cat, rabbit or horse...' also, 'Waiters fawned, musicians swooned and gendarmes blushed...'
- Non-standard English used in humorous transcription of her French accent, "'E make, uh, pee-pee wherev' 'e go'"

Lexis

Text A:

- Abstract nouns – peace, goodness, grace, beauty.
- Poetic use of elision: preposition 'o'er'
- Lexical set of nouns: body parts
- Lexical set of adjectives: colour
- Pre-modification, 'that tender light', 'the nameless grace'

Text B:

- Lexical set of nouns: hairstyles and fashions
- Adjectives in syndetic list, 'beautiful, sassy, impatient...and ever-so-slightly melancholy'
- Pre-modification, 'the sublime wiggle'
- Juxtaposition – the adjectives 'curvaceous' and 'freakish'

Imagery

Text A:

- Imagery contrasted between light and dark
- Simile, 'She walks in beauty, like the night'
- Personification 'Heaven denies', 'their dwelling-place', 'smiles that win', 'A mind at peace'

Text B:

- Metaphor, 'Princess of pout', 'countess of come-hither'
- Imagery, 'lather of sweat'

Phonology and orthography

Text A:

- Juxtaposed alliteration, 'cloudless climes and starry skies'
- Sibilance 'serenely sweet express'
- Assonance: 'climes, skies' creates internal rhyme to reinforce juxtaposition.
- Plosives, 'dark and bright'

Text B:

- Alliteration 'princess of pout', 'countess of come-hither'
- Onomatopoeia, 'swooned'
- Phonetic spelling of French accent, 'E make, uh, pee-pee...'

Q.2 Text C and Text D

Possible Approaches

Overview: The texts are connected in their description of the interplay between God and the natural landscape. Hopkins' poem is a devotional sonnet, written to convey the sheer awe he feels towards God. He explores the awesome power and presence of God, felt in through the landscape which he shaped and created, and wonders why, with such evidence of his existence, some fail to heed his divine power. Hopkins describes an ever-increasing alienation between man and the land, and thus God; a God, who, faced with such, continues to reveal himself through the natural landscape in many ways. For Usher, in Text D, however, there is a multitude of ways in which God is experienced by 'many people' through the natural landscape. Similarly to Hopkins, Text D outlines a number of different locations and natural occurrences which reveal the 'divine drama' to believers and he outlines these in the third paragraph of the extract. For both, religion and religious experience is not confined to church buildings but can instead be felt more keenly in the outdoors, amongst nature. Candidates might note that both authors are religious ministers; Usher a clergyman and Hopkins a Jesuit priest who, during his lifetime, worked in three of Britain's largest industrial cities: Manchester, Liverpool and Glasgow. Given this, it is likely that Hopkins experienced first-hand the alienation brought about by changes to the landscape under industry which he describes in the poem.

Form and structure

Text C:

- Petrarchan sonnet, rhyme scheme abbaabba cdcdcd
- Iambic pentameter, spondee on verb 'Crushed'
- Volta at start of sestet with fronted conjunction 'And'
- Internal rhyme 'seared...bleared...smeared', 'wears...shares'
- Enjambment 'ooze of oil/Crushed.'
- Caesura 'Is bare now, nor can foot feel, being shod'
- Third person address 'The world'

Text D:

- First person plural used as Usher seeks to describe a common experience, 'Why is it that we exclaim...?', '...ourselves and God'
- Second person address delivers advice, '...you find the divine drama...'

Grammar

Text C:

- Sentence types mostly complex
- Declarative mood expresses Hopkins' view of world
- Interrogative (rhetorical) 'Why do men then now not reckon his rod?'
- exclamatory interjection in last line 'ah!'
- first sentence in passive voice to foreground 'the world' end-focus 'God'
- asyndetic listing and tripling of 'have trod, have trod, have trod' and 'seared, bleared, smeared'
- title 'God's Grandeur' may be seen as a possessive or as an elided simple sentence

Text D:

- Largely declarative mood as Usher describes religious experiences 'For many people God is not encountered...', Imperative mood, '...walk with them...', 'Turn the pages...'; Rhetorical interrogatives, 'How is it that in these landscapes God seizes our imagination?'
- Parallel syntax for rhetorical impact, 'Painters have captured... Chroniclers have etched... Writers have tried to describe...'
- Syndetic list of prepositional phrases, 'through the beauty of a garden, between the rocky pinnacles of a mountain, by the coolness of the riverside, in the harsh parched wilderness, and among the turmoil and busyness of a crowded city.'

Lexis

Text C:

- Lexical sets of electricity 'charged', 'flame', 'rod'
- Proper nouns to refer to 'God' and 'Holy Ghost'
- Dynamic verbs 'charged', 'flame', 'crushed', 'seared', 'smeared', 'springs'
- Superlative 'dearest'
- Adjectives of colour 'brown brink', 'black West'
- Present tense verbs 'is charged'
- Significant modal verbs 'will flame out'
- Archaic verb 'reck' meaning to fearfully respect
- Connotations of 'shod' suggests beast of burden
- Verb 'broods' maternal implications

Text D:

- Adverbials of time, 'Down the centuries...'
- use of first person plural pronouns, 'we', 'ourselves', and determiners, 'our'
- lexical set of nouns relating to natural landscape, 'riverside', 'garden', 'mountain', 'wilderness'
- Post-modified noun phrase 'the grandeur of God'
- Proper noun 'God'

Imagery

Text C:

- Similes 'like shining from shook foil' God's power is like a fork of lightning or electricity. 'Like the ooze of oil crushed' another industrial/natural image suggesting the coating viscosity of God's power
- Metaphor 'all is seared with trade' the world has been scarred by industrialisation
- Metaphor 'reck his rod' meaning fear his power
- Imagery of the Holy Ghost as a maternal bird brooding over her nest – the world

Text D:

- Metaphorical parallelism 'heaven is open to earth and earth is open to heaven'
- Religious imagery, 'musical settings sung by a robed choir.'

Phonology and orthography

Text C:

- Alliteration in noun phrase 'grandeur of God' emphasises God's grace and power
- Assonance 'seared...bleared...smeared' angry tone reveals Hopkins' despair at man's destructive power
- Sibilance 'shining from shook foil' the sound made when aluminium foil is shook
- Fricatives 'foot feel'
- Plosives 'deep down', 'brown brink'
- Onomatopoeia 'crushed', 'ooze'

Text D:

- Alliterative plosives 'divine drama'

SECTION B: Prose

(40 marks)

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

AO1: 2	AO2: 1	AO3: 2
(16 marks)	(8 marks)	(16 marks)

Notes

We may expect candidates to select some of the following approaches to the question. It is also possible that candidates may select entirely different approaches. Candidates are required to consider the attitudes conveyed by literary and linguistic approaches, not just to note the features. They are asked for their views: look for intelligent and interesting discussion, but be tolerant, and credit any valid points that emerge from their analysis of the actual language.

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

Q.3 Extract

Overview: This extract is taken from chapter 17 where Masters is recounting some of Stuart's adolescent behaviour, including in this extract his tendency to run away from home, only to have to be brought back in the middle of the night by his mother and the police. She describes the times that she went out in her car to pick him up from a police station, or from a relative's house, and marvels that he was able to get so many lifts from different people who never questioned what such a young boy was doing out on his own in the middle of the night. We see some of Judith's detached incredulity at Stuart's behaviour, which we later come to see as her coping mechanism for what has happened. The extract ends with her baffled at the change in Stuart that occurred when he was eleven. As is usually Masters' style, he leaves this comment hanging in order to make it all the more poignant. Judith comes across as a caring and patient woman, hardened by what life has dealt her.

- Dynamic verb 'burst' interrupts Judith's sleep
- Sibilant dynamic verbs showing the urgency of those night time calls, 'snapping on lights' and 'snatched on to paper.'
- Polysyndetic list with onomatopoeic verb repeated, 'rasped and rasped and rasped'
- Adverbial of time, 'two hours or more' as Judith and Paul search endlessly for Stuart
- Lexical set of smoking to describe Judith, 'a ready bronchitic laugh', 'a cigarette permanently attached...'
- Repeated noun phrase reveals Judith's motherly concern for her son, 'such a caring boy' and 'this sweet little boy'
- Exclamatory tone, 'The change in him was unbelievable!'

Connections

Wider comments on the presentation of women have a wealth of material to choose from in both texts and it is likely that candidates will focus on Judith and Karen in the core text, and Andrea and Lorraine in the partner text. As well as tracking through the presentation of these central characters, candidates might offer a general overview of the notion of strength demonstrated in both texts by women. Judith's calm and unfaltering support for Stuart is evidenced in her final actions for her son as she clears his grave of cans and syringes. In the partner text, Lorraine might prove an interesting point of comparison – rather than being there to solve all of Andrea's problems, it is generally her love life and choice of partner that brings about most of them. If Stuart has Karen, his younger sister, protecting him and looking out for him in the core text, Andrea has a strong network of women – from Aunties and sisters – who help her in the partner text.

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

Q.4 Extract

Overview: In this extract, Masters describes an incident he witnessed whilst being on the streets himself, as part of the research for the article he was writing on the number of homeless people in Cambridge. In a sudden and random fashion, common to most of Masters' experiences of the homeless community, violence breaks out at a bus shelter as one man accuses a woman of stealing a bicycle. Farce ensues, with several other homeless people jumping in to contribute, including Sam – Masters' homeless guide. As quickly as the incident, and threat of violence, starts, it ends and the 'rag bundles' as Masters calls them, dissipate and go their own ways. The incident is recounted with some bemusement – Masters reflects that this is the case with the 'chaotic homeless', though the threats of violence were very real.

- Taboo language, 'Stupid fucker!'
- Pejorative noun phrase, 'social nightmares'
- Aggressive interrogatives and non-standard English, 'In me pocket? Up me fanny?'
- Abstract noun in inverted commas as Masters sarcastically comments on Sam's desire to get involved, "responsibility"
- Lexical set of violent items, 'lighter fuel', 'teeth', 'gun', 'cigarette lighter'
- Absurd juxtaposition of violence with actions of other homeless people, 'pogo dancing', 'ripped off his shirt'
- Noun phrase, 'equally brutal shift of pace'
- Simple declarative, 'The bus shelter was empty.'
- Reification, 'The rag bundles...'

Connections

Wider comments on the presentation of disorder and chaos will no doubt look at the lives of the two protagonists in core and partner text to evidence a wide range of moments of chaos and disorder. Masters defines Stuart as being part of a group of 'chaotic' homeless people and it is in his actions, from the black mist rages and trashing of his flat, to the violence shown to ex-girlfriends and neighbours (and his stepfather at one point), that Stuart becomes synonymous with disorder and chaos. Other homeless characters are shown to lead equally chaotic lives. A point of tension between Masters and Stuart is Masters' constant attempt to impose narrative order and structure onto Stuart's chaotic and disordered life story. An amusing interchange revealing the tension between Masters' order and Stuart's chaos happens late in the novel when, arguing with Masters' interpretation of his school reports, Stuart says that it was his life. Masters replies, 'Was. It's mine now.' In the partner text, disorder and chaos is symptomatic of the violence and domestic abuse which Andrea and her family suffer. Male characters bring this disorder to the 'house on fire' and Andrea has to develop coping mechanisms beyond her years in order to survive.

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

Cold Comfort Farm and Sons and Lovers

Q.5 Extract

Overview: This extract is taken from Chapter Twenty, when Flora has taken Judith for lunch in Grimaldi's in London with Dr Müdel, a psychoanalyst. Flora has introduced them because Dr Müdel is skilled in taking people's unnatural fixations (in this case, Judith's obsession with Seth) and transferring them instead onto more natural and harmless interests. In this extract he outlines his plan for Judith – to interest her in seeing the old churches of Europe, after a short stay in a nursing home. Judith, though concerned with how her family will cope in her absence, goes along with this and leaves with him in a car to begin her new life.

- Reification to describe Judith's brooding emotions, '...glow darkly and do the slumbering volcano act'
- Adverbs, 'soothingly', 'broodingly'
- Noun phrase outlines Judith's new interest, 'olt churches'
- Dr Müdel's reassuring tone through imperatives, 'Do not distress yourself.'
- Philosophical prepositions of the psychoanalyst, 'It oll turns *in* instead of *out*.'
- Syndetic pair of adjectives revealing Judith's transformation 'animated and normal'
- Comic metaphor and simile which Judith uses to describe Dr Müdel, 'There is a dark force in him... It beats ... like a black gong.'
- Euphemistic filler in parenthesis, ' - er - '
- Polysyndetic list to describe Judith's exuberance on departure, 'illuminated and transfigured and reft out of herself and all the rest of it...'
- Litotes, 'fairly chirpy'

Connections

Wider comments on the presentation of characters who change may centre on any of the main characters in the core text who undergo positive transformations, brought about by Flora's meddlesome interventions and her handbook, 'The Higher Common Sense'. As well as considering Judith's change for the better, as outlined in the extract, candidates could also consider Seth's transformation into screen idol, after meeting the Hollywood director Mr Neck. Amos changes by following his dreams and becoming a travelling preacher, leaving farm life behind him. Others change through the new relationships they form with each other, such as Elfine's marriage to Dick Hawk-Monitor or Urk's union with Meriam. Comments might centre on possibly the most radical and positive change of all in the character of Aunt Ada Doom who, inspired by a copy of Vogue, flies off to Paris to lead a city life. Candidates might track these changes in one or several characters and might consider the beneficial intervention that Flora had in bringing these about and the way that life on Cold Comfort Farm changes as a result. In the partner text it is the ways that characters change for the worse that might be the most natural point of comparison, such as Mr Morel's gradual change into a violent husband who spends most of his time in the pub. Candidates might consider Paul's inability to change, despite efforts by Miriam and Clara to get him to do so; he remains in the hold of his mother.

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

Q.6 Extract

Overview: This extract is taken from Chapter 17, when Flora introduces Seth to Mr Neck, her Hollywood film director friend who shows an immediate interest in the young, handsome would-be star. Silence falls as Mr Neck first sees Seth and offers him a chance to 'go on the talkies'. Seth's response, a great cry, is emphatic as he confirms that this is what he wants to do more than anything else in the world. The scene is a comic juxtaposition of Mr Neck's hyperbolic adoration of Seth, which borders on fetishism, and Flora and Mr Mybug's more droll view of Seth – the later reacting with surprise and falling off his chair at Neck's reaction to Seth.

- Simple declarative with foregrounded conjunction, 'And he saw Seth.'
- Hyperbolic imagery of heat and light used to describe Mr Neck's first glimpse of Seth, 'warm light, 'sun', 'bathed in gold'
- Metaphor for Seth, 'any healthy animal'
- Asyndetic list of film locations, 'Welsh mining village, a shoddy North country seaside town, a raw city in the plains of the Middle West...'
- Dramatic and affectionate vocative, 'sweetheart!'
- Imperative suggestive of Mr Neck's profession, 'Hold it!'
- Droll interjection by Flora which undercuts the dramatic hyperbole, "Oh, Seth, there you are."
- Simile, 'as though Seth were his dinner'
- Adverbs revealing Seth's joy, 'Slowly, lingeringly'

Connections

Wider comments on the presentation of occupations have a wealth of material to draw from in the core text. They might choose to look at the occupations and working conditions of those who work on the farm, such as Reuben, for whom his occupation is his whole identity, or Adam whose face and hands reveal years of hard labour on the farm. Candidates might track the different occupations which characters hold on the farm, such as Meriam and Mrs Beetle's domestic work or Reuben and Adam's manual labour. There is plenty of material to select outside of the workings of the farm, and candidates might comment on Gibbons' more humorous presentation of the professional occupations of Mr Neck, film director, Mr Mybug, author and intellectual and Dr Müdel, psychoanalyst; their artistic and intellectual occupations could not be more further away from the labour of Adam and his clettering stick. In the partner text, Mr Morel's dangerous occupation as coal miner, is likely to provide an interesting comparison to Cold Comfort Farm, and candidates might comment on the accident he sustains at work which damages his leg. The younger characters, such as William, leave home in order to find job in white collar occupations, and this is a source of pride for Mrs Morel. Comments on Mrs Morel's urging Paul to get a job by replying to advertisements in the paper might note that the type of occupation her sons get is clearly important to Mrs Morel.

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

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

Q.7 Extract

Overview: This extract, taken from Part 2, 'Persons Unknown', describes the turbulent relationship which Perry had with his father Tex. We have previously heard about Perry as a boy growing up, from the letter written about him by his father, entitled 'A History of My Boy's Life', written to the Kansas State Parole Board. In this extract, Capote describes how the two men embarked upon building Tex's dream, the hunting lodge 'Trapper's Den Lodge'. They work together to build the lodge which could sleep twenty people and open it with some hope of success. However, the lodge process to be a financial liability and they lose money in the venture as few huntsmen stop overnight. As a result, the father and son argue and the tension spills over into violence, with Perry trying to choke Tex and Tex pulling a gun out on his son. Realising that their relationship has passed a point of no return, Perry leaves for a walk and when he returns he finds the lodge locked and his possessions lying on the snow outside. Perry leaves everything except his guitar and hitches a lift in a passing truck, leaving Tex and their volatile relationship behind.

- Parallelism to reveal Tex's hard labour, '...cleared the ground, logged the necessary timber, cracked and carted wagon-loads of native rock.'
- First person plural pronoun 'We' in Perry's account of their work together
- Simple declarative and simile, 'Dad was like a maniac.'
- Asyndetic list in parenthesis to show how hard Tex worked, ' – snowstorms, rainstorms, winds that could split a tree - '
- Lexical set relating to entertainment, as the lodge opens with much promise, nouns 'jig', 'cocktail', verbs 'entertain' and 'singing'
- Foregrounded conjunction changes tone, 'But the expected huntsmen did not materialise...'
- Parallelism as father son relationship deteriorates, 'Boss me around. Be spiteful. Say I didn't do my proper share...'
- Minor sentence, 'A biscuit.' This symbolises the last straw for the two men, and this is all it takes to bring the situation to a violent climax
- Italicised first person possessive determiner, '*My* hands...'
- Tripling of minor sentences, 'Books. Clothes. Everything.'

Connections

Wider comments on the presentation of fathers will no doubt focus on one or several of the key characters in both the core and partner texts. Herb Clutter is likely to be a central focus for essays and candidates may discuss his relationship with Nancy and Kenyon and the pride he feels for his children. An authoritarian and moral figure, who wants the best for his children, we might expect to see comments on his disagreement with Nancy about her relationship with Bobby Rupp. A point of contrast will no doubt be the character of Tex who, as will have been evidenced from the extract, has a turbulent and often violent relationship with his son, and his other children. Attention might also be placed on Mr Hickock, whose ailing health corresponds with his son's imprisonment and criminal behaviour. In the partner text, Red Kelly and the number of men in Ellen's life are the key father figures for Ned. Candidates might comment on Ned himself as an expectant father, who narrates his letters to his unborn child.

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

Q.8 Extract

Overview: In this extract, Capote describes the moment when Herb Clutter, under the guidance of sales agent Bob Johnson, signed the life-insurance policy which would pay out over eighty thousand dollars in the event of Herb's accidental death. During this scene, loaded with irony and foreboding, Herb pauses to consider his life and what would happen to River Valley Farm in the event of his death. He ponders Kenyon's future occupation and praises his daughters' choices of men, Vere and Don. Capote ends the extract by noting the large amount of money that the policy would pay out, and the two men shake hands before the agent leaves.

- Lexical set to suggest light-hearted mood as agent teases Herb for his prudence, verb 'smiled', noun 'jest'
- Simile, '...like Royalty' reveals Herb's cautious attitude to money
- Dramatic irony revealed in proper noun phrase 'that Solemn Moment' and declarative '...thoughts of mortality must occur.'
- Asyndetic list of items on Herb's wall to show his achievements and accolades
- Lexical set of nouns of possible occupations, 'engineer', 'scientist', and Don, a 'Veterinarian.'
- Ironic pre-modified noun phrase, 'a young man'
- Dynamic verbs in syndetic pair, 'signed... pushed'
- Abstract noun 'victory'

Connections

When considering wider comments on characters' attitudes towards money, there is a wealth of material in both texts which candidates can choose from. Valuable comments will come from a discussion of the 'honest' ways that characters work hard to make money, such as Clutter's work on the farm, and that of his farm workers, and of Dewey and his fellow officers, who view their occupation as being about much more than just making money – for them it is a calling and, for Dewey, the case is rarely from his thoughts. This is a contrast to the 'dishonest' and criminal ways in which Perry and Dick make money, cashing in fraudulent cheques and stealing money off others in order to survive whilst on the run. This is likely to be a point of comparison with the partner text. Ellen makes valiant attempts to earn money in order to ensure her family's survival by running a shebeen. Ned, himself, is often torn between making money through hard work, such as his time as a sawmill hand or his labour on his family's farm, and through illegal means, such as the bushranging he learns whilst an apprentice to Harry Power. Candidates might comment that the Kelly Gang's bank-robbing was in part an attempt to distribute money between the lower-class settlers in Victoria, who did not have the means to make such money themselves.

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

Watching the Fire-Eater* and *The Lost Continent

Q.9 Extract

Overview: In this extract, taken from the essay 'Rio De Journal' in the collection, Minhinnick describes the rainforest, and specifically the relationship that the West has with the rainforest. He describes the philosophical reasons why the rainforest is such an important symbol for 'us', concluding that it is the idea of strangeness and mystery that proves such a fascination; that in the all-too-familiar lives led in the West, the rainforest represents something unknowable and exotic. The reality, however, is a complete contrast; it is 'green, dark, impenetrable and entirely unwelcoming'. From his narrative position, sat at an outdoor table in a restaurant, approached by orphans begging for money, he concludes that it is, in fact, poverty that is destroying the rainforest.

- Knowing asides in parenthesis, '(it certainly is not wise)'
- Parallelism in imperatives, 'Forget for a moment... Put aside...'
- First person plural pronoun 'We' as Minhinnick speaks from a Western perspective
- Syndetic pair, 'the strange and miraculous'
- Noun phrases in apposition, 'the inhabitants of our dream, men and women of limitless potential'
- Oxymoronic noun phrase, 'savage gentleness'
- Syndetic list, 'green, dark, impenetrable and entirely unwelcoming.'
- Bold declarative, 'It is poverty that is destroying the rainforest...'

Connections

Wider comments on wealth and poverty have many points of focus; candidates may choose to expand upon Minhinnick's comments in the extract and focus on the great poverty he witnesses first hand in Brazil, or indeed they might choose to look at essays such as 'Taking It', where he queues in the DHSS, or 'Trespassers', where Minhinnick visits an estate now bought by a wealthy Cardiff bookmaker. In relation to the partner text, there is plenty of material to choose from; from the great contrasts in wealth and poverty brought about by gambling, in Las Vegas, which Bryson detests, or the relative poverty of small town America, such as Wells, Nevada and the wealth of cities such as Washington

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

Q.10 Extract

Overview: In this extract, taken from the chapter entitled 'Feeding the Baby', Minhinnick finds himself reflecting on pollution at home and away, after spending time on the coastline of the Irish Sea. He muses that the sands near his home are polluted with cans and bottles, and the sea with diluted sewage. The beach on North Bay, near Dublin, does not seem to be polluted though he wonders about the pollution present that is just not visible, such as that of nuclear waste. Reflecting on the shocking statistics which demonstrate the link between nuclear waste and medical problems, such as leukaemia and cancer, he cites several locations of outfall pipes, which pump waste into the sea.

- Comparative adjectives to initially praise Welsh coastline, 'larger and more rugged'
- Imperative to reveal pollution, 'Dig down...'
- Polysyndetic list of nouns, 'the cans and bottles and rust-devoured aerosols...'
- War imagery and simile, 'like torpedoes'
- Sarcastic verb, 'annointed'
- Adverbs express mock-shock, 'Remarkably, impossibly...'
- Simile links to chapter title, 'Like a parent suspecting fragments of glass in baby-food...'
- Lexical set of proper nouns charting pollution sites, 'Yr Wylfa', 'Sellafield', 'Llanina Point'

Connections

Wider comments on environmental concerns have a large amount of material to select from the core text as they are rarely far from Minhinnick's mind. From the nuclear plant workers in Brazil, and their coastline of irradiated water, to concerns about global warming in 'Rio de Journal', Minhinnick finds numerous examples of environmental concerns throughout his travels. Closer to home, in 'Chamber of Horrors', he describes with horror the Bristol Channel's sea spray as littered with radioactive substances. In the partner text, Bryson often comments on the history of or changes to the places he visits, regularly noting the detrimental impact that humans have had on the natural landscape, such as the tawdry tourism which has spoilt The Great Smoky Mountains National Park or the factories near the Savannah River, dispensing billows of smoke from nearby factories.

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

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

Q.11 Extract

Overview: In this key extract from the novel, Henry recounts to Clare the details of the car crash in which his mother died, when he was aged 6. He narrates the story in precise, clinical detail, giving an almost bird's-eye view of events; after the extract, we learn that he is able to do this because he has time travelled to the incident on so many occasions, and from so many perspectives, he is able to know details about it that, from his position in the car with his mother, he would not have been able to otherwise. Henry describes the weather and the road conditions leading up to the accident. He reveals his mother's death in a blunt tone which shocks Clare. The extract ends with him describing how, due to the shock of impact, he had time travelled out of the moment of collision and so the steel plate that decapitated his mother, only hit his hat as he had already left the scene.

- Spoken declaratives as Henry tells the story to Clare, "So we got in the car..."
- Specific details, 'fifteen, twenty miles an hour', 'the right hand lane'
- Sarcastic noun phrase, 'the indestructible Ford Farlaine'
- Foregrounded conjunction to signal dramatic turn of events, 'But the weather was bad...'
- End focus in declarative with shocking verb, '...decapitated my mother'
- Dialogue between Henry and Clare, "No." "It's true."
- Simple sentence, "It got my hat."
- Noun phrase reveals Henry's almost detached horror about the incident, 'an *unbelievable* amount of blood.'
- Repetition of the verb, '...she just stared and stared.'

Connections

Wider comments on the presentation of dramatic events is a very broad question in relation to these texts and the candidate will be spoiled for choice when selecting evidence for analysis. The danger here could be to attempt to do too much; selection of key material is vital. In the core text candidates may wish to look at other passages where Henry time travels at dramatic moments, or indeed might cite Henry's instances of time travel as dramatic in themselves. His death is likely to be a central focus, or Alba's birth or Clare's miscarriages, or moments of violence such as Jason's attack of Clare. In the partner text, the time traveller has several dramatic encounters with the Morlocks and these might be useful points of comparison. An interesting point of comparison might be to consider how characters respond to dramatic events.

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

Q.12 Extract

Overview: This extract is taken from the Prologue to the novel, where Henry describes in general detail how it feels to time travel. This key extract establishes some of the main themes of the rest of the novel and introduces us to the character of Henry as one of the narrators. The extract opens with the rhetorical interrogative 'How does it feel?' and he goes some way in describing exactly how it feels when he suddenly experiences time travel. He lists some of the places he has found himself in and we learn that he longs for simple, stable domestic pleasures, his 'humble delights'. The extract, and the prologue, ends with his great pain that time travel separates him from his love, Clare.

- Rhetorical interrogative opens extract, 'How does it feel?'
- Second person address as he tries to explain his experiences, 'in which you suddenly...'
- Asyndetic list of noun phrases, 'a thief, a vagrant, an animal...'
- Metaphor to describe himself, 'I am a trick...'
- Simple declarative bluntly outlines his inability to stay put, 'I don't know.'
- Foregrounded conjunction articulates the fact that he can time travel at any random moment, 'But: I can be reading...'
- Noun phrases express his delight at domesticity, 'armchair splendor', 'the sedate excitements of domesticity', 'humble delights'
- Proper noun to personify, 'Time's whim'
- Minor sentence and repeated proper noun, 'And Clare, always Clare.'

Connections

Wider comments on the presentation of attitudes to travel are likely to consider the main characters in the core text, Clare and Henry, and their complex attitudes to the time travel which both separates them, and in some ways, brings them back together. A good starting point might be Henry's last line of the extract, 'And yet, I am always going, and she cannot follow.' Candidates might consider some of the benefits that time travel brings, whilst also balancing this against its inconveniences, at best, and disasters, at worst. They might note Henry's pragmatic attitude to coping with being a chrono-displaced person, or Clare's desperation to carry a child, which is initially thwarted by the notion of time travelling. They may note the unintentional humour of some of the situations Henry finds himself in, but also the way that time travel means Clare and Henry cannot enjoy a normal life together. In the partner text, candidates might note, contextually, the idea of time travel as an exciting and almost unbelievable scientific advance, and the way that the time traveller is met with an attitude of amazement, disbelief and derision.

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

A River Sutra and **Short Cuts**

Q.13 Extract

Overview: In this extract taken from chapter twelve, which precedes ‘The Musician’s Story’ Mehta describes the first meeting between the bureaucrat and the musician. At first, he sees her from behind, as she sits examining a glass painting on the steps of the temple. He describes her beauty and imagines how pretty her face must be, as her neck, fingers and hair would predict. He is horrified, then, when he moves to help her pick up the glass shards, after she accidentally drops the painting, as he sees that she is very ugly. The bureaucrat is unable to hide his shock and she remarks that people often react in this way when they see her; she goes on to show him a piece of the painting which is of the Goddess Parvati, a woman so beautiful that Shiva made the musical instrument, the veena, in her honour and image.

- Lexical set of noun phrases which describe the musician’s beauty, as seen from behind, ‘the thick hair’, ‘her slender neck’, ‘her elegant fingers’
- Juxtaposition in parallelism, ‘...astonished that she should be so ugly when I had imagined her so beautiful.’
- Simile to describe her ugliness, ‘a chin that curved upwards like a handle.’
- Pejorative premodifiers, ‘A large nose’, ‘her almost masculine face’, ‘thin lips’
- First person plural pronoun ‘we’ as the bureaucrat helps her collect glass
- Philosophical rhetorical interrogatives as the musician ponders beauty, ‘Can’t you see?’, ‘Don’t you think...?’
- Sibillance in description of beautiful Parvati, ‘her slender arm... sliding up...’
- Simple declaratives introduce key ideas of musician’s story, ‘My father can. And he is called a genius.’

Connections

Wider comments on attitudes to women will no doubt focus on some of the ways in which women’s bodies are objectified in the core text, for instance in ‘The Courtesan’s Story’ and the corrupt and patriarchal world of Shahbag. Attitudes towards characters such as the sexually-alluring Rima, seen as at first a goddess and then a vindictive temptress by Bose, or the vulnerable and mistreated Uma, rescued by Naga Baba, might prove an interesting focus. The attitudes to the Narmada River, personified as female, might also be discussed. In the partner text, candidates might explore some of the sexist and misogynistic attitudes to women expressed by Earl to Dorreen in ‘They’re Not Your Husband’, or in ‘Tell the Women We’re Going.’

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

Q.14 Extract

Overview: This extract is taken from chapter six, which precedes 'The Executive's Story'. It is the beginning of the account of how Nitin Bose is punished by his lover Rima. In this story, the bureaucrat meets Nitin Bose, the executive who he has been told to expect, in a prison cell, where he has been kept after policemen found him trying to kill himself by standing on a cliff edge, staring at the Narmada. As the two meet, Nitin Bose is at first silent, but when he realises that the bureaucrat is a friend of his uncle, he begs him to take him to a shrine so that he might be cured of madness. His actions in this extract are desperate and pleading and this sense of urgency foreshadows his story which is told in full in the next chapter.

- Bose's paralinguistics reveal his disturbed state of mind, 'pacing silently up and down the cell.'
- Lexical set of noun phrases which reveal the executive's wealth and class, despite his dishevelled appearance, 'well-cut cotton suit', 'aristocratic face', 'strong features'
- Abstract nouns show Bose's reluctance to speak, 'silence', 'fear'
- Dynamic verb 'gripped'
- Pleading imperative, 'Read my diary.'
- Modal verb and second person address as Bose implores the bureaucrat, 'You will understand...'
- Interrogative, 'Can you help me find it?'
- Desperate declarative which foreshadows Bose's story, 'I can't go on like this.'

Connections

Wider comments on the how characters communicate in different ways may focus on the central figure of the bureaucrat as an important receptacle for all of the stories which are communicated to him in the core text. Candidates could consider the ways in which characters communicate successfully, such as through music in the case of the musician and Imrat or through mutual understanding in the case of Naga Baba and Uma. Equally, there is plenty of material on poor or failed communication in the text, such as that between Master Mohan and his wife, or Nitin Bose and Rima. An interesting focus might be on the Narmada river and the truths that are communicated through it. In the partner text, candidates might explore the ways in which Carver's characters frequently suffer from poor communication, and this might be evidenced in several failed or abusive relationships in the text. They might note the inability of Ralph and Marian to communicate effectively in 'Will you please be quiet, please?', a story all about the difficulties of communication between a married couple.

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

AS ENGLISH LANGUAGE & LITERATURE

LL1 Sections A and B Assessment Grid

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