



GCE MARKING SCHEME

SUMMER 2016

**ENGLISH LANGUAGE & LITERATURE - LL4 (LEGACY)
1164/01**

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.

ADVANCED

MARKING GUIDELINES: Summer 2016

ENGLISH LANGUAGE & LITERATURE

LL4: Comparative Textual Analysis and Review

Unit-specific Guidance

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

Relevant assessment objectives for LL4 as a whole:

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

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

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

SECTION A: Comparative Textual Analysis

40 marks

The ratio of the three AOs for Section A is:

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

Content-specific band descriptors

Band 1 (Marks 1-10)

AO1 Band 1 responses will show little or no evidence of linguistic and literary study and will be characterized by a lack of analysis. Any approach used will be inaccurate or very basic. Any terminology used will be at a simple level (e.g. alliteration, exclamation marks) or not supported by textual evidence. Written expression may lack accuracy and clarity, with errors in sentence control, vocabulary and spelling.

AO2 Some very obvious distinguishing features of the texts may be identified, perhaps by repeating parts of the rubric. Comments on genre will be very limited or inaccurate. Expect confusion over the meaning of some or all of the texts. There is unlikely to be any accurate focus on detail in the texts.

AO3 Band 1 responses will show very limited, if any, evidence of comparison or contrast. The response may be organized in a simple linear form. Parts of the rubric may be copied into the answer. Contextual comment will be inaccurate, unconvincing or very simple.

Note: Band 1 responses are characterized by limited understanding of text and context, lack appropriately used terms and basic, often inaccurate expression.

Band 2 (Marks 11-20)

AO1 Expect some use of basic terms (e.g. simile, interrogative) with more range and accuracy in upper Band 2. Basic word classes or lexical sets may be identified, but with inaccuracies, sketchy evidence or unconvincing analysis in lower Band 2. Some appropriate literary or linguistic approaches or concepts may be used, more selectively in upper Band 2, but analysis of purpose and impact is likely to be uneven. Written expression may be basic but increasingly accurate. There may be technical errors but meaning is generally clear.

AO2 Responses will show a straightforward understanding of meaning in all three texts although explanations are likely to lack thoroughness. Some key features of language and form (e.g. pronouns, rhyme, sentence mood) will be identified and supported by quotation, with more precision in upper Band 2. There will be some meaningful focus on detail, although analysis will vary in quality.

AO3 In lower Band 2 some simple comparative points will be made. Expect some echoing of the rubric and discussion of more obvious features of content. Upper Band 2 responses will include reasonable links and distinctions such as references to time factors (e.g. archaic features) although the approach is likely to be descriptive. In lower Band 2, contextual points may include sweeping generalizations and stereotypes related to age, gender, class or education. In upper Band 2 there will be more reasonable points about relationships between context and style and developing understanding of the different purposes of texts.

Band 3 (Marks 21-30)

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

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

AO2 There will be clearer and more convincing links between style and meaning with some competent explanation and interpretation, especially at the top of the band. Expect some convincing phrase and sentence level analysis and increasingly detailed appreciation of key stylistic techniques. Analysis will be supported by accurate quotation. Understanding of text and subtext will be generally sound and treatment of the texts increasingly thorough.

AO3 In lower Band 3 there will be some sensible comment on key similarities and differences between texts (e.g. audiences, purposes, attitudes). Points on contextual factors will be sound, although there may be some oversimplification. In upper Band 3 the linking of texts will be increasingly thoughtful and perceptive and there will be clear understanding of the influence of contextual factors (e.g. time period, genre and audience expectations.) Expect some thoroughly comparative approaches towards the top of the band.

Band 4 (Marks 31-40)

AO1 Band 4 responses will be fluent, coherent and well-argued with clear organization and good analytical vocabulary. A wide range of terms will be used including those related to the most demanding concepts (e.g. syntax, metre, grammatical features, non-standard features). Approaches and concepts will be purposefully selected according to the texts.

AO2 Expect mature readings of the texts with confident understanding of the most demanding texts and sections. Analysis of language use will be clear and sustained, with detailed appreciations of nuance, tone and subtext. There will be some convincing discussion of genre and form (e.g. relationship between poetic form and meaning.)

AO3 Band 4 responses will feature astute links between texts. These will go beyond content and form to explore style, attitudes and contexts. Expect some well-informed analysis of more demanding contextual factors (e.g. literary movements, historical events) as well as a perceptive awareness of audience, purpose and genre.

Section A Additional notes

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

Text A *High Flight*

Personal exploration of the physical and spiritual freedom experienced by the pilot. Focus on adventure and achievement. Attitudes of pride, enjoyment, exultation, feeling at one with the sky and ending with religious experience. Loved by aviators, astronauts and politicians. President Reagan quoted from it in his broadcast to the nation following the Challenger shuttle disaster. It has also been used as a recruiting tool by the US Air Force. Abler candidates might realise that the writer, although training as a fighter pilot, did not see combat in WW2.

Form and structure

- Italian/Petrarchan sonnet
- movement from 'Earth' l.1 to 'God' l.14
- alternate/cross rhyme in the octave (*abab cdcd*)
- interlocking rhyme in the sestet (*efegfg*)
- caesuras notably in l. 6 and l.9
- much enjambment to express continuous movement
- mainly iambic pentameter
- some exceptions such as trochee 'Sunward' and spondee 'Up, up'

Grammar and syntax

- first person singular pronouns; first person possessive determiner l.9
- second person/direct address l.5
- past perfect tense
- declarative mood
- many compound sentences with co-ordinating conjunction 'and'
- compound-complex declarative in sestet
- foregrounded/fronted adverb 'Sunward' l.3
- syndetic listing of verbs l.5
- parenthesis l.4-5
- foregrounded prepositions in the adverbial phrase of direction l.9
- ellipsis l.8

Imagery, lexis and phonology

- confinement image 'surly bonds'
- personification e.g. 'mirth/ Of. . .clouds', 'shouting wind', 'eager craft'
- metaphor 'halls of air'
- connotations of clowning in 'tumbling'
- interjection l.1
- many dynamic verbs e.g. l.5, 7 often expressing speed or height
- verb choice 'joined' connoting unity
- compound pre-modifiers l. 2, 4
- synaesthesia in 'laughter-silvered'
- multiple pre-modification of 'blue' l.9
- religious lexis 'grace' and 'sanctity'
- monosyllabic line l.14
- assonance in title
- sibilance, notably l.6, 13
- poetic elision 'hovr'ing' l.6

Text B *Changing Places*

Uses the experience of flying in different directions to start the narrative and develop characters through their thoughts and attitudes as air passengers. Establishes the idea of contrasting personalities and clash of cultures. In the 1970s air travel was a familiar idea, although less common than it is today. The adult audience would easily identify with the mixed feelings of the English protagonist.

Form and structure

- omniscient narrator
- continuous prose
- comparative introduction of two characters, followed by Philip Swallow's ambivalence towards flying. Alternates between comfort and panic. End of extract connects the passenger with the person.

Grammar and syntax

- third person narrative
- present tense
- declarative mood
- long complex declarative to establish contrast
- parenthesis
- syndetic pairs e.g. 'fear and reassurance'
- adverbials 'While...ground;' 'when . . .airport'
- parallelism 'In the sky. . .very big.'
- co-ordinating conjunction 'But' for alternation; 'And' for continuity
- Simple declaratives 'There is. . .only way to travel.'
- Parallel syndetic phrasing 'confidence and pleasure. . .panic and emptiness.'

Lexis, imagery and phonology

- contrasts in first paragraph e.g. 'upright' – 'slouched'; 'unaccustomed' – 'familiar'
- symbols of lifestyle and nationalities 'orange juice' 'cigar' 'bourbon'
- geographical information 'westward' 'eastbound'
- verb choices 'slouched' 'glowering'
- metaphor 'alternating current. . .charges. . .his system'
- abstract nouns 'fear' 'reassurance' 'exhilaration'
- dynamic verb 'soaring'; prepositions 'up, up and away'; adverb 'effortlessly'
- imagery/connotations of 'cradled' and 'sculpted'
- onomatopoeia 'shrill screaming'
- simple adjectival phrases 'very small' 'very big'
- pre-modification in 'cramped tube. . .writhing limbs'
- adjectives 'soothing' 'restful' ; adverb 'safely'
- verb and adverb 'bouncing gently'
- lexical set of aircraft parts 'panels' 'rivets' 'cowlings'
- intensifier 'painfully'
- paired abstract nouns 'confidence . . .emptiness'
- extended image/ lexical set of acting
- some higher register lexis e.g. 'empyrean'

Text C: *You can't beat a Piet*

For a specialised audience of flying enthusiasts, including amateur pilots. Would appeal most to those who fly for fun and have a keen interest in planes and their construction. Element of nostalgia suggests a more mature audience and the DIY aspect might appeal particularly to men. Bob Grimstead recommends the Air Camper as an ideal recreational plane. He believes that flying one clears the mind and soothes the soul.

Form and structure

- enlarged heading expressing writer's opinion
- article summary in subheading/strapline
- writer's name, probably familiar to regular readers
- recommendation of the flying experience, followed by advice on building one

Grammar and syntax

- second person/direct address
- first person singular pronoun
- simple declarative in heading
- some imperatives e.g. 'Look again' 'start with'
- modal verb 'should' repeated
- parallelism 'cheap to buy. . .fun to own'
- fronted/foregrounded adverb of time 'Today'
- syndetic lists of construction verbs and tools

Lexis, imagery and phonology

- monosyllabic heading
- abstract noun 'delight' and adjective 'delightful'
- pre-modifier in 'minimalist flying'
- straightforward adjectives 'cheap' 'simple' 'easy'
- allusion to Antoine de Saint Exupery
- idiom 'blow away the cobwebs'
- multiple modification of 'afternoon' verb choice 'wafted(away)'
- colloquial discourse marker 'OK'
- some lower register 'folk' 'guys' 'slap together'
- syndetic pair 'pure and simple' post-modifying 'recreation'
- compound modifiers e.g. 'open-cockpit'
- qualitative personifying adjectives 'pretty' 'cute'
- negated comparative 'no better way'
- superlatives 'simplest, sweetest . . .most popular'
- initialism DIY
- some vagueness 'reasonable time' 'average. . .skills'
- subject specific lexis 'bandsaw. . .linisher'
- neologism/euphemism 'pre-loved'

SECTION B: Reviewing Approaches 40 marks

The ratio of the 3 AOs for Section B is:

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

Responses will be assessed on:

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

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

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

Content-specific Band Descriptors

Band 1 (Marks 1-10)

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

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

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

Band 2 (Marks 11-20)

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

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

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

Band 3 (Marks 21-30)

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

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

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

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

Band 4 (Marks 31-40)

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

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

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

A2 ENGLISH LANGUAGE & LITERATURE

LL4 Sections A and B Assessment Grid

Band	Marks	A01 Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression. Weighting: 8 marks	A02 Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts. Weighting: 16 marks	A03 Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception. Weighting: 16 marks
1	0-10	Limited evidence of integrated study. Minimal, unconvincing application of concepts and approaches. Written expression often has lapses in accuracy and clarity. Response may lack organisation. Basic terminology often misunderstood and misapplied.	Limited awareness of how some of the most obvious choices in form, structure and vocabulary create basic meanings. Some difficulty in understanding meaning in texts.	Some simplistic awareness of the broadest contextual factors. Limited sense of genre. Limited evidence of understanding basic points of comparison and contrast. Texts may be discussed individually and unevenly.
2	11-20	Some basic evidence of integrated study. Some application of key concepts and approaches. Some use of key terminology. Generally clear expression, but with lapses in accuracy. Straightforward vocabulary and sentence organisation. Clear organisation towards top of band.	Some awareness of some key language features. Analysis mainly at word level at bottom of band. Clear grasp of basic meaning. Texts understood on a straightforward level. Some generalisation and simplification. Adequate awareness of genre, more secure towards top of band.	Reasonable observations of some key contextual factors. Some relevant discussion of how different contexts influence the way the texts have been/are received, more relevant towards top of band. Selection and discussion of some of the more obvious points of comparison and contrast.
3	21-30	Clear evidence of integrated study. Purposeful use of appropriate terminology. Relevant and purposeful application of some relevant key concepts and approaches. Generally accurate, coherent expression. Effective organisation, particularly towards top of band.	More sustained focus on language used to create meaning, including some convincing phrase and sentence level analysis. Sensible use of key literary and linguistic concepts and approaches. Sound reading of implicit meaning, with increasingly detailed appreciation of writers'/speakers' techniques.	Sensible and clear awareness of the influence of some key contextual factors on the production and reception of texts. Some sensible evaluation of how different audiences/readers in different times might respond. Able to present generally convincing overview. Points for comparison and contrast are well-chosen and clearly argued.
4	31-40	Thorough knowledge, understanding and insights gained from integrated study. Sophisticated application of concepts and a wide range of approaches. Accurate and sensitive use of terminology. Very well-organised. Written expression is confident, fluent, with varying degrees of flair. Mature vocabulary.	Perceptive awareness of how choices of form, structure and language affect readers and audiences. Assured reading of texts. Convincing and perceptive sub-textual exploration. Some evidence of originality may be shown. Clear and sustained focus throughout response.	Confident evaluation of the impact of contextual factors in shaping the production of texts and influencing different audiences/readers at different times. Points of comparison and contrast are astute and illuminating. Title/question addressed consistently and perceptively.