

DESCRIPTIONS OF THE LANGUAGE AND LITERATURE PAPERS FROM THE SYLLABUS, FOLLOWED BY SPECIMEN OR OLD QUESTIONS PLUS SOME MARK SCHEME EXTRACTS ON THE LITERATURE.

LANGUAGE

Paper 2: Reading Passages (Extended)

2 hours

Candidates answer three questions on two passages of 600–700 words each, linked by a common theme.

Eligible for Grades A*–E.

50% of total marks.

Paper 3: Directed Writing and Composition

2 hours

50% of total marks.

Further details below:

4.2 Paper 2: Reading Passages (Extended)

2 hours

Questions are set on two passages of approximately 600–700 words each, linked by a common theme.

These passages are printed on the question paper. Candidates should spend approximately 15 minutes reading the passages. Dictionaries may not be used.

Question 1 (20 marks)

This question refers to Passage 1 only and may be sub-divided. The following reading objectives are tested (15 marks):

R1 Understand and collate explicit meanings

R2 Understand, explain and collate implicit meanings and attitudes

R3 Select, analyse and evaluate what is relevant to specific purposes

In addition, 5 marks are available for writing objectives W1–W5.

Question 2 (10 marks)

This question refers to Passage 1 only and may be sub-divided.

The question tests reading objective R4 Understand how writers achieve effects.

Question 3 (20 marks)

This question may be sub-divided.

Candidates summarise material in each of the passages.
The following reading objectives are tested (15 marks):
R1 Understand and collate explicit meanings
R2 Understand, explain and collate implicit meanings and attitudes
R3 Select, analyse and evaluate what is relevant to specific purposes
In addition, 5 marks are available for writing objectives W1–W5.

4.3 Paper 3: Directed Writing and Composition (both Core and Extended)

2 hours

This paper is divided into two sections, as detailed below. Dictionaries may not be used.

Section 1 – Directed Writing (25 marks)

Candidates read one or more short texts which are printed on the question paper.

They are then asked to use and develop the given information in another form, e.g. a letter, a report, a speech, or a dialogue.

This question tests the following writing objectives (15 marks):

W1 Articulate experience and express what is thought, felt and imagined

W2 Order and present facts, ideas and opinions

W3 Understand and use a range of appropriate vocabulary

W4 Use language and register appropriate to audience and context

W5 Make accurate and effective use of paragraphs, grammatical structures, sentences, punctuation and

spelling

In addition, 10 marks are available for reading objectives R1–R3.

Section 2 – Composition (25 marks)

At least two argumentative/discursive, two descriptive, and two narrative titles will be set. Candidates write

on one title only, and write between 350 and 450 words.

This section tests the following writing objectives (25 marks):

W 1 Articulate experience and express what is thought, felt and imagined

W2 Order and present facts, ideas and opinions

W3 Understand and use a range of appropriate vocabulary

W4 Use language and register appropriate to audience and context

W5 Make accurate and effective use of paragraphs, grammatical structures, sentences, punctuation and

spelling

Paper 1: Set Texts – Open Books- 2 hours 15 minutes- 75%

Paper 3: Unseen - 1 hour 15 minutes- 25%

Further description below:

Paper 1: Set Texts – Open Books

2 hours 15 minutes

This paper has three sections: Drama, Prose and Poetry. Candidates answer one question from each section. All questions carry equal marks. Candidates may take their set texts into the exam, but these texts must not contain personal annotations, highlighting or underlining.

On each set text, candidates have a choice of three questions as follows:

- Poetry – one passage-based question and two essay questions.
- Drama – one passage-based question, one essay question, one ‘empathic’ question (see below for more details).
- Prose – as for Drama.

Candidates must answer at least one passage-based question and at least one essay-based question. ‘Empathic’ questions address the same assessment objectives as the essay and passage-based questions. These questions test knowledge, understanding and response, but give candidates the opportunity to engage more imaginatively with the text by assuming a suitable ‘voice’ (i.e. a manner of speaking for a specific character).

Passage-based questions ask candidates to re-read a specific passage or poem from the set text before answering. The chapter, scene or page reference will be given on the exam paper (references to several available editions will be provided if necessary).

All questions encourage an informed personal response and test all assessment objectives. This means that candidates will have to demonstrate:

- their personal response, sometimes directly (answering questions such as 'What do you think?', 'What are your feelings about...?') and sometimes by implication (such as 'Explore the ways in which...');
- their knowledge of the text through the use of close reference to detail and use of quotations from the text;
- their understanding of characters, relationships, situations and themes;
- their understanding of the writer's intentions and methods, and response to the writer's use of language.

4.3 Paper 3: Unseen

1 hour 15 minutes

Paper 3 comprises two questions, each asking candidates for a critical commentary on (and appreciation of) previously unseen writing printed on the question paper. Candidates answer one question only.

One question is based on a passage of literary prose (such as an extract from a novel or a short story); the other question is based on a poem, or extract of a poem. Candidates are advised to spend around 20 minutes reading their selected question and planning their answer before starting to write.

There are no set texts for this paper.

PAST PAPERS ON SHAKESPEARE AND POETRY: MARKSCHEME ON ONE SUCH PAPER; POSSIBLE QUESTIONS ON GATSBY (NO OLD PAPERS EXIST ON THIS TEXT).

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

EITHER *10 Re-read in Act 5 Scene 1, from 'Don Pedro: Good den, good den' to 'Antonio: And shall, or some of us will smart for it.'

What does Shakespeare make you feel about Leonato at this point in the play?

OR 11 How does Shakespeare make Dogberry and the Watch so entertaining? Support your answer by close reference to the play.

OR 12 You are Beatrice at the end of the play. You are about to see Hero marry Claudio. Write your thoughts.

SECTION B: POETRY

SONGS OF OURSELVES: from Part 3

EITHER *19 Re-read *Dover Beach* (by Matthew Arnold).

Explore the ways in which Arnold vividly conveys his state of mind in this poem.

OR 20 Explore how **either** *The Flower-Fed Buffaloes* (by Vachel Lindsay) **or** *Report to Wordsworth* (by Boey Kim Cheng) powerfully conveys feelings about human destruction of the natural world.

OR 21 What do you find particularly memorable about the poets' portrayal of night and moonlight in *Amends* (by Adrienne Rich) **and** *Full Moon and Little Frieda* (by Ted Hughes)? Support your answer with details from both poems.

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

Either *10 Re-read from the beginning of Act 4 Scene 1 'Leonato: Come Friar Francis, be brief ...' to

'Benedick: This looks not like a nuptial'.

How does Shakespeare make this such a dramatic moment in the play?

Or 11 How does Shakespeare make the relationship between Beatrice and Hero so memorable

a part of the play? Support your answer with details from the play.

Or 12 You are Don Pedro. You have just discovered that your half-brother, Don John, is responsible for Hero's disgrace. Write your thoughts.

Songs of Ourselves: from Part 3

Either *19 Re-read *Sonnet 29* (by Edna St Vincent Millay).

What do you think makes this sonnet so sad? Support your ideas with details from the poet's words.

Or 20 In **either** *Marrysong* (by Dennis Scott) **or** *First Love* (by John Clare) explore how the poet's words vividly portray being in love.

Or 21 Sounds of words can contribute powerfully to a poem's effect and meaning. Explore some examples of this from at least **two** poems that you have studied from this section of *Songs of Ourselves*.

Band 3

17

18

19

Makes a well-developed and detailed personal response

- shows a clear understanding of the text and some of its deeper implications
- makes a developed response to the way the writer achieves her/his effects (sustaining an appropriate voice in an empathic task)
- supports with careful and relevant reference to the text

Band 2

20

21

22

Sustains a perceptive and convincing personal response

- shows a clear critical understanding of the text
- responds sensitively and in detail to the way the writer achieves her/his effects (sustaining a convincing voice in an empathic task)
- integrates much well-selected reference to the text

Band 1

23

24

25

Answers in this band have all the qualities of Band 2 work, with further insight, sensitivity, individuality and flair. They show complete and sustained engagement with both text and task.

Mark scheme for the last of the papers above: extracts:

WILLIAM SHAKESPEARE: Much Ado About Nothing

10 (Act 4 Scene 1) The scene begins with a sense of expectation – this is after all a wedding and

almost all the characters in the play are present. Candidates are not required to move outside

the extract, but good answers will no doubt be informed by knowledge of the plot that Don John

has been hatching. The first surprise comes with Claudio's 'No' to the conventional question. The other characters appear to ignore this response or merely not to take it in. Hero replies in

the usual way, so we wait to see what will happen next. Claudio's tone is deceptively innocent in

the next set of questions, but we know he is working up to something, which comes in line 29 with

his reference to Hero as a 'rotten orange'. He goes on to expatiate in no uncertain terms on her

lasciviousness and corruption. The audience, knowing the truth, will be feeling the tension acutely. Hero's bewilderment, Don Pedro's rejection of her and Don John's hypocrisy all add to

the power of the moment as does Benedick's savagely ironic final comment. We should expect

good answers to look at the way in which the extract is constructed and the way in which language is used, for example the contrast between vocabulary suggesting virtue and that of corruption and sensuality, and the way in which rhetorical devices are used.

Refer to the band descriptors in arriving at your mark.

11 More is required here than character studies. Candidates are required to consider the roles of

both characters and their part in the action of the play. They are very different in nature and yet

there is a very strong bond between them. Hero may seem to be somewhat one-dimensional but

she probably only appears so because of the strength that Beatrice displays. The latter clearly

values and admires Hero's virtue and selflessness and is also protective of her. After Claudio's

rejection Beatrice is the most vengeful of any of the characters on Hero's behalf. Hero too has a

sense of humour, can match Beatrice's banter and is responsible for the tricks that make Benedick and Beatrice reveal their feelings for each other. The two relationships:

Hero/Claudio

and Beatrice/Benedick compare and contrast with each other as do the two women, and give the

play symmetry. Candidates may explore the notion that Shakespeare is showing the strength of

women in relation to the men of the play, but whatever the response, good answers will create a

strong and well supported argument.

Refer to the band descriptors in arriving at your mark.

12 Don Pedro is perhaps not the most striking of characters in the play, but he carries a great deal of

responsibility for the action. He will surely be mortified by his brother's mischief making (or if he

isn't he should be) and may be speculating on why he has become like this. His relationship with

Leonato has been soured almost beyond recovery; his protégé, Claudio, has behaved extremely

badly, though now appears to be showing remorse. Don Pedro may well be relieved that everything seems to have turned out all right, though no thanks are due to him. Candidates may

have thoughts about what to do with Don John now. The suggestion is that Don Pedro just wants

him out of sight and out of mind. As ever, good answers will be characterised by a reasonably

convincing and dignified voice.

Refer to the band descriptors in arriving at your mark.

SECTION B: POETRY

19–24 Poetry is literary language at its most intense. A poem in a short space creates a multiplicity

of resonances and hence possible meanings. We must expect that candidates will offer a very wide variety of responses and interpretations and as examiners must at all times keep a totally open mind when assessing work on a poem. In the exercise of our judgment, we shall,

of course, read work which shows manifestly little or no understanding of a poem and we will

mark that accordingly. However, it should also be a regular experience to find answers which offer valid perspectives new to the examiner and which, just as manifestly, deserve to be given high reward.

We will differentiate first of all according to how directly the candidates answer the question. Where questions prescribe the poems from which the candidates should choose this is to ensure that the candidate is writing on a poem appropriate to the question. It is also designed

to send a strong signal to candidates that they are taking a large risk going into the examination with only one or two poems which they are determined to fit to a question. The problem can be that some will choose a question because the poem they wish to write about appears in the list rather than because they can answer the question. We must be very careful not to give much reward for answers which manifestly are not addressing the question, even if they show a convincing grasp of the poem. Do not over-reward such run throughs and do not forget that all the tasks demand that the candidate engage with the poem through a specific route; they are never simple invitations to write about a poem. We should think very hard before putting such work in Band 3.

Beyond focus on the question, we will also assess according to how well candidates convince us that they have engaged with the pleasure and excitement of good poetry. This means in effect that we do NOT give high reward to any explanation of "meaning" which shows little response to the words and how they create meaning. In all of the questions there is an explicit requirement to make a response to the words and it will be difficult for any work which fails to engage in this way to progress beyond Band 3. In addition, examiners should be careful not to over-reward comment which is able to isolate vivid features of a poem's language but which is unable to probe the reasons for their vividness. For instance, the noting of rhyme, sound and movement, the listing of significant words and figures of speech is only a very small first step to insightful personal response. Work given high reward should show the ability of the candidate to analyse how such features of a poem's language achieve their effect.

POSSIBLE GATSBY QUESTIONS (there are no old papers yet for this one):

Either 25 Re-read in Chapter 2 from the beginning of the chapter up to 'When are you going to sell me that car?' (at the bottom of page 17) to '...'

How does Fitzgerald reveal very different lives and their interaction here, and with what purpose?

Or 26 Explore some of the ways in which the author accounts for the fascination Gatsby exerts. Use close reference to support your points.

Or 27 You are Daisy just after the accident. Explore your feelings.

Either *25. Re-read Chapter 7 From 'Oh..that's all' on the top of page 84 to 'He was very glad to pick up the money, old sport' (Bottom of 85). How does the author use language and narrative hear to display the conflict between two different personalities?

or 26: 'They're a rotten crowd....You're worth the whole damn bunch put together.' How far do you think Fitzgerald intends us to share this opinion of Gatsby? Support your argument with detailed reference to the text.

Or 27. You are Jordan at the end of the novel. Write your thoughts.