



AS Level English Language and Literature

EXEMPLAR RESPONSES

AS level paper 1: Voices in Speech and Writing

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About this exemplar pack

This pack has been produced to support English Language and Literature teachers delivering the new GCE AS English Language and Literature specification (first assessment summer 2016), Component 1.

<http://qualifications.pearson.com/content/dam/pdf/A%20Level/English%20Language%20and%20Literature/2015/Specification%20and%20sample%20assessments/AS-EnglishLangLit-Spec.PDF>

The tables below show the relationship between the AOs and relative percentage weighing across the qualification.

Assessment Objectives and weightings

Students must:		% in GCE
A01	Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression	21.5
A02	Analyse ways in which meanings are shaped in texts	21.5
A03	Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received	30
A04	Explore connections across texts, informed by linguistic and literary concepts and methods	15
A05	Demonstrate expertise and creativity in the use of English to communicate in different ways <i>Note: this Assessment Objective must be targeted with at least one of A02, A03, or A04, either in the same task or in two or more linked tasks.</i>	12
Total		100%

Breakdown of Assessment Objectives

Paper	Assessment Objectives					Total for all Assessment Objectives
	A01	A02	A03	A04	A05	
Paper 1: Voices in Speech and Writing	5%	5%	13%	15%	12%	50%
Paper 2: Varieties in Language and Literature	16.5%	16.5%	16.5%	0%	0%	50%
Total for this qualification	21.5%	21.5%	30%	15%	12%	100%

NB: some totals have been rounded either up or down

The pack contains exemplar student responses for GCE AS level English Language and Literature specimen paper 1: Voices in Speech and Writing, Sections A and B. It shows real student responses to the questions taken from the specimen paper assessment materials. The question paper, indicative content and mark schemes can be found here: <http://qualifications.pearson.com/content/dam/pdf/A%20Level/English%20Language%20and%20Literature/2015/teaching-and-learning-materials/8EL0-01-COLLATION-web.pdf>

Component 1 of the GCE AS English Language and Literature specification covers the following Assessment Objectives: AO1, AO2, AO3, AO4 and AO5.

Paper 1, Section A: Creation of Voice covers AO3 and AO5.

Paper 1, Section B: Comparing Voices covers AO1, AO2, AO3 and AO4

Following each response you will find the relevant mark scheme for the level that the student has achieved, with accompanying examiner comments on how the marks have been awarded, and any ways in which the response might have been improved.

Please note: The specimen paper has been produced to complement the sample assessment materials for Pearson Edexcel Advanced Subsidiary GCE in English Language and Literature and is designed to provide extra practice for your students. The specimen papers are part of a suite of support materials offered by Pearson. The specimen papers do not form part of the accredited materials for this qualification.

Mark Scheme: Section A

Level	Mark	Descriptor (AO3)
	0	No rewardable material
Level 1	1–2	Broad understanding <ul style="list-style-type: none"> • Basic understanding of contextual factors and genre conventions. • Limited consideration of how the text is received, with some attempt to craft a text for the given context.
Level 2	3–4	Detailed understanding <ul style="list-style-type: none"> • Clear understanding of contextual factors and genre conventions. • Clear awareness of how the text is received, with clear evidence of crafting the text for the given context.
Level 3	5–6	Consistent understanding <ul style="list-style-type: none"> • Consistent understanding of contextual factors and genre conventions. • Effective consideration of how the text is received, with confident crafting of the text for the given context.
Level 4	7–8	Discriminating understanding <ul style="list-style-type: none"> • Subtle and nuanced understanding of contextual factors and genre conventions. • Assured consideration of how the text is received, with confident and effective crafting of the text for the given context.

Level	Mark	Descriptor (AO5)
	0	No rewardable material
Level 1	1–2	Low level skill <ul style="list-style-type: none"> • Writing is uneven with frequent errors and technical lapses. • Little attempt to craft a new text with heavy reliance on the stimulus text. Writing lacks engagement.
Level 2	3–4	General/imprecise skills <ul style="list-style-type: none"> • Writing has general sense of direction but has inconsistencies in register and style. • Some attempt to craft a new text, with general elements of engagement.
Level 3	5–6	Clear skills <ul style="list-style-type: none"> • Writing is logically structured with few lapses in clarity. • Clear attempt to craft a new, engaging text incorporating clear original elements.
Level 4	7–9	Consistent skills <ul style="list-style-type: none"> • Writing is confident and consistent. • Produces an effective and consistently engaging text, employing carefully-chosen language and features that demonstrate originality.
Level 5	10–12	Controlled skills <ul style="list-style-type: none"> • Writing is controlled and assured throughout. • Creates a distinctly new, original and effective text that engages throughout.

Mark Scheme: Section B

Level	Mark	AO1 = bullet point 1 Descriptor (AO1, AO2, AO3)	AO2 = bullet point 2	AO3 = bullet point 3
	0	No rewardable material		
Level 1	1–3	Recalls information <ul style="list-style-type: none"> Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses. Uses a highly-descriptive or narrative approach or paraphrases. Shows little understanding of writer's/speaker's craft. Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received. 		
Level 2	4–6	Broad understanding <ul style="list-style-type: none"> Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. Gives surface reading of texts. Applies broad understanding of writer's/speaker's craft. Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped. 		
Level 3	7–9	Detailed understanding <ul style="list-style-type: none"> Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received. 		
Level 4	10–12	Consistent application <ul style="list-style-type: none"> Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer's/speaker's craft. Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received. 		
Level 5	13–15	Discriminating application <ul style="list-style-type: none"> Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer's/speaker's craft. Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way. 		

Level	Mark	Descriptor (AO4)
Level 1	1–3	Approaches texts as separate entities with limited recall of concepts and methods.
Level 2	4–6	Notices obvious similarities, differences between the texts, informed by basic recall of concepts and methods.
Level 3	7–9	Explains a range of connections between texts, informed by some relevant concepts and methods.
Level 4	10–12	Displays a consistent awareness of connections across texts, informed by carefully selected concepts and methods.
Level 5	13–15	Analyses connections across texts using an integrated approach, informed by critical application of concepts and methods.

Exemplar responses

Section A: Creation of Voice

Exemplar Response A

SECTION A - CREATION OF VOICE
Politics | News | Opinion | Login (a) | Guardian US
QUEEN OF HEARTS? DIANA'S VISION OF THE MONARCHY
AND WHY WE SHOULD CARE.

Nov 23

Posted: 9:46 am GMT

In the television interview that shocked the nation, ~~British~~ princess ~~and~~ Diana coolly explained that she wanted to be a queen of the people: someone to make the British ^{public} ~~people~~ feel liberated and ~~cared for~~. Martin Bashir asked nothing questions, but it all came down to one shocking conundrum: what is the future of the British monarchy?

Diana's humanitarian approach to her role made the British public melt, ^{when she was first appointed} and we have seen nothing short of a ^{reincarnation} ~~rebirth~~ of ^{that} the kind, caring figure in last night's discussion. The ^{mention of the} young princes, William and Harry, made us remember the importance of our children's ^{future} ~~success~~, with Diana pulling on the nation's heartstrings once again with the mention of HIV and AIDS sufferers worldwide. The future of the monarchy seems to ~~be~~ have numbered days if it ^{cannot} demonstrate ^{adequate} support for its successors ^{and} ~~seemed to be~~ ^{sichly} ~~be~~ what Diana wanted to convey. Her understanding of the importance of kindness and compassion made us realise that our monarchy must provide for its people rather than remain a faceless institution. Does Diana represent what we want to see in our monarchs, or does she merely seek to brush away the controversy surrounding her and Charles, using her sons as pawns?

By now, the rumours of a divorce must be common chit-chat between chambermaids and butlers at Buckingham palace, but Diana set these rumours aside, along with some snipes at Charles who ~~are~~ ^{is} the public supposed to believe? Subsequently, this draws attention to the fact that the monarchy is entangled in a web of lies and unresolved controversy which ~~Diana~~ ^{Bashir} understood, and Diana sought to ~~reconcile~~ ^{newly realise}. Diana ~~sketched~~ ^{depicted} the confusing ~~relationship the~~ ^{relationship the} monarchy has with its public, with Bashir encouraging her to settle matters with Charles publicly. Diana brushes this aside, wanting to leave the big decisions ~~down~~ to her estranged husband. From this, we see the monarchy ~~can~~ ^{does} not give its people the complete story, especially in Diana and Charles' case, which may lead others to question ~~their~~ ^{its} authority and power, something Bashir mentioned had remained undisputed for ~~many, many~~ ^a multitude of years. I challenge my readers to think carefully about how they view the monarchy and its authority - how much more are we being kept in the dark from?

Diana's discussion with Bashir last night allowed ~~the~~ us as a nation to ~~hear~~ hear Diana's side of such a controversial ~~piece of~~ ^{discussion}, one which will surely remain in debate for the next decade: is the future of the monarchy ~~at~~ in peril? Can the Queen of Hearts really save our nation?

~~Here~~ Do you have something to say? Let us know in the comments below.

~~REDACTED~~

Marker's Comments

The decision to produce an online article was not specifically requested in the question – it is acceptable here, but candidates must take care to read the brief carefully. There is a consistent application of genre conventions and the candidate produces a wholly viable (online) article as a result. Shaping offers personal slant on the content (and Diana's motives) which adds interest. The source is reworked with confidence and fluency and the resultant text is engaging and effective.

The writing is confident, consistent and accurate. The article is engaging and fully fit for purpose. It has strong appeal to the target audience and there is good use of the source material.

Level 4 - 7 Marks

Level 5 - 10 Marks

Level	4	7–8	Discriminating understanding <ul style="list-style-type: none">• Subtle and nuanced understanding of contextual factors and genre conventions.• Assured consideration of how the text is received, with confident and effective crafting of the text for the given context.
Level	5	10–12	Controlled skills <ul style="list-style-type: none">• Writing is controlled and assured throughout.• Creates a distinctly new, original and effective text that engages throughout.

Exemplar Response B

Section A

Article for a National Newspaper: Future of the British monarchy.

- More involvement with British life - Understanding, emotions, hopes & dreams
- Monarchy under threat, ~~very~~ questioning the future.
- People are indifferent now.
- Tabloid stories about monarchy.
- "Complicated relationship between monarchy & public"
- Engaging them more in real issues.

IS THE MONARCHY COLLAPSING? WHAT THEY NEED TO DO TO SURVIVE...

~~After the~~ In recent times the survival of the British Monarchy has been under real discussion, with many questioning their ability to survive and their necessity to British life.

In the recent explosive interview on the BBC with Diana, Queen of Hearts and Martin Bashir, increasing debate over the royal family's survival has been huge.

Bashir questioned the Princess of Wales on her views on the issue. And now we ask, is she right? Or is she really ~~or~~ just out to destroy the monarchy?

~~We have long~~ In today's ever-changing society as stuffy and closed off royal family is not what we need. As a ~~ever-changing~~ progressive growing society, we ask why the royal family is not changing and progressing with us. Many of the people now believe we need a monarchy who can do what Diana has said. We need a royal family who is in tune with the people, a royal family who understands the people. We need leaders who can get involved in our affairs and not look on at them.

from afar.

With recent speculation into the ~~secrets~~ marriage of Diana and Charles, one can only question if now the royal family are no longer a group of leaders we can look up to, but rather a tabloid famous, disorientated family. Almost every day there is a new story speculating the status of Charles & Diana's relationship. I don't know about you but frankly I am sick of it. Being 'force-fed' (as Diana puts it) the constant drama of their relationship is quite frankly just white noise now and we as a nation are becoming indifferent to it.

We need a monarchy that whom are involved in our everyday life; and not through tabloid news and wedding drama. We need a family who can understand us as a nation and who can actually make a difference. Such as by shining light on some of our biggest issues, such as the poverty faced in east London, or the children who are dying of cancer in the Royal Marsden hospital.

And if the current monarchy continue down this path I fear ^{they} ~~we~~ will be faced with the ~~requirement~~ demands from the parliament and the people to step down and give up their power.

Marker's Comments

Good assimilation of the material. The candidate consistently applies genre conventions. Shaping offers personal/political slant on the content, which adds interest and authenticity. There are occasional technical lapses but these do not significantly impact on effectiveness. The writing is confident and mostly consistent - there are occasional lapses but these do not overly diminish the relative success of the text. Coherent with clear paragraphing and good grammatical transitions.

Level 3 - 6 Marks

Level 4 - 7 Marks

Level 3	5-6	Consistent understanding <ul style="list-style-type: none">• Consistent understanding of contextual factors and genre conventions.• Effective consideration of how the text is received, with confident crafting of the text for the given context.
Level 4	7-9	Consistent skills <ul style="list-style-type: none">• Writing is confident and consistent.• Produces an effective and consistently engaging text, employing carefully-chosen language and features that demonstrate originality.

Exemplar Response C

①

Queen of Hearts VS The Establishment

THE GUARDIAN by

In a covert interview with Martin Bashir, ~~the~~ the Princess of Wales clearly and subtly responds to Prince ~~the~~ Charles' memoir of infidelity ~~and~~ ^{and} ~~criticising~~ ^{criticises} the monarchy while painting herself as a hero for the British people.

It had been quite a while since we ~~at~~ last saw the Princess of Wales, but last night's Panorama interview saw Diana return in full glory, ~~proving~~ ^{proving} ~~it~~ ^{disproving} posing questions expertly in ^{terms of} a well-delivered ~~interview~~ ^{speech}. One must wonder why, ~~if~~ ^{fig. out} Diana chose Martin Bashir, of all possible interviewers, for the role — surely ~~if~~ ^{if} she wanted the interview to be more publicised she could have chosen a TV programme of higher ranking? Nonetheless, ~~but~~ Bashir ~~managed to~~ did a reasonably good job of easing the Princess out and asking the questions we've all been agonising over as a nation.

~~Some~~ The interview is quite long as a whole, ~~but~~ so we'll skip to the important bits. ^{Fast, easy, on.} Diana tackles the accusation of her "destroying the monarchy". She does this very well — instead of expressing her own strong emotions towards the monarchy's ^{but} treatment of her throughout the years, she paints herself as a caring, loving mother and as a result, we ~~intently~~ ^{see} her side of the story — "because why would I want to destroy something that is my children's future. I will fight for my children on any level.", speaking to a common ~~and~~ ^{knows} ~~and~~ ^{and} ~~can~~ ^{can} ~~relate to~~ ^{relate to}. This is deliberately selfless ^{and} ~~and~~ ^{consequently} we see her with new eyes: not as "the world's most photographed woman" or "the media queen", but as what she has been all along — a loving mother ~~enduring~~ ^{enduring} ~~wordlessly~~ ^{wordlessly} ~~and~~ ^{and} ~~enduring~~ ^{a terrible} ~~all the~~ ^{all the} "no-starter" treatment from ~~the~~ her in-laws. Again when asked about the possibility of a divorce Diana comes back to "William and Harry", saying "but what about the children?" and reminding us as a mother of them. In hindsight we've been so ~~so~~ ^{so} wrapped up in Charles and Diana's marital problems that we've failed to consider the negative impact of a divorce on the two 7 and 9 year old children. This is a ~~startling~~ ^{startling} thought that we excuse Diana from not ~~giving~~ ^{giving} ~~us~~ ^{us} ~~any~~ ^{any} ~~direct~~ ^{direct} ~~answers~~ ^{answers} ~~aside~~ ^{aside} ~~from~~ ^{from} a ~~honest~~ ^{honest} ~~and~~ ^{and} ~~"Yes,"~~ ^{"Yes,"} ~~as to whether it would~~ ^{as to whether it would} ~~resolve matters as far as~~ ^{resolve matters as far as} ~~"we're concerned."~~ ^{"we're concerned."} ~~This~~ ^{This} ~~is a brilliant move in all respects~~ ^{is a brilliant move in all respects} ~~and~~ ^{and} ~~shrewdly~~ ^{shrewdly} ~~played~~ ^{played} ~~in the face of a wary public~~ ^{in the face of a wary public} — 1-0 ~~to~~ ^{to} Diana.

When asked about her plans ~~if~~ ^{if} for the future Diana's response is a small smile of resignation and the audio perfect ~~a~~ ^a little "queen of people's hearts". Familiar with the tabloids as I am, the name she gave herself with will ~~remain~~ ^{remain} be timeless in any memoir or ^{recapitulates} ~~repeats~~ ^{repeats} ~~written~~ ^{written} ~~about~~ ^{about} ~~her~~ ^{her} ~~in general.~~ ^{in general.} ~~The Princess~~ ^{The Princess} ~~then~~ ^{then} ~~modestly~~ ^{modestly} ~~denies~~ ^{denies} ~~aspirations~~ ^{aspirations} ~~of being~~ ^{of being} ~~a Queen~~ ^{a Queen} ~~while~~ ^{while} ~~quietly~~ ^{quietly} ~~saying~~ ^{saying} "I don't think

In sum, ~~But~~ in the interview Diana skillfully accomplishes her goals and while does not quite give us the answer we ~~want~~, proves that ~~despite~~^{after} the latania, depression and withdrawal, Diana is back in full force ~~if not~~^{if not} stronger ~~and~~ and continuing to fight for the people.

Initially appears to be a review of the TV programme then gains in confidence and successfully moves into the extended metaphor which works well. Good assimilation of the source text. The candidate consistently applies genre conventions. The shaping of the material offers a personal slant on the content (and Diana's motives) which add interest. The use of the extended metaphor shows originality and a degree of flair.

Level 3 - 6 Marks

Level 3	5-6	Consistent understanding <ul style="list-style-type: none"> • Consistent understanding of contextual factors and genre conventions. • Effective consideration of how the text is received, with confident crafting of the text for the given context.
Level 4	7-9	Consistent skills <ul style="list-style-type: none"> • Writing is confident and consistent. • Produces an effective and consistently engaging text, employing carefully-chosen language and features that demonstrate originality.

Exemplar Response D

1995, December 1st

Queen of Hearts Rules Monarch?

Princess Diana is not out to destroy the monarchy but to win the hearts of the British public.

~~As countries~~ Is it possible that the current British Monarch is out dated and needs a ~~kick~~^{push} in the right direction? Well beloved Princess Diana strives to do just that. She aims for the monarch to have more contact with us, the people, and demonstrates her motherly role in her AIDS research and the loving care over Prince William and Harry.

Perhaps the current Monarch is too ~~out of touch~~^{out of touch} and distant. With poor connection to the public and no constant change, they are not seeming to adapt to modern British life. Diana on the other hand is out there in the public where we most need her. She's devoted a lot of her personal time and money into AIDS research and Cancer research - meanwhile the somewhat paint monarch is attacking the poor Princess Diana even said "her chances of becoming queen are diminished because the Monarch has decided that it's a non starter." Despite all these restraints Diana still seems to be able to manage to win over our hearts. Diana could bring about a new era of change across the British monarch - ~~she hopes that~~. "I would like a monarchy that has more contact with its people" Diana remarks. Her post-modern view is simply for the monarch to have more depth and understanding. Shaker.

She has more than demonstrated her ~~appreciation~~^{need} of the monarchy because George it is her children's future. She hopes to build up a good life for 11 and 9 year old William and Harry - even if that means saving a lost cause of a marriage... That's right, Diana doesn't wish to divorce even if it might result in matters between the royal couple because the queen of our hearts has her boys at her heart. This motherly, forward thinking princess might be clean up the monarchy and be the refreshing change we need. How could she not?

Although Princess Diana doesn't ~~as~~ strive to be queen, she will still hopefully be the burst of energy we all desperately need and help clean it up. She has already done so much ~~for~~ for her country ~~and~~ ~~and~~

Marker's Comments

An effective, appealing article which successfully sustains a personal approach. The candidate applies genre conventions effectively and produces a viable article which draws on the factual content of the source material. Direct speech is re-worked to reasonable effect, although some of the original additions are a little awkward and there are some technical lapses. The overall tone of the article, and the line taken regarding the writer's stance on both Diana and the monarchy, is consistent.

There are some lapses in fluency and accuracy but there is a clear attempt to generate a new text.

Level 3 - 5 Marks

Level 3 - 5 Marks

Level	3	5-6	Consistent understanding <ul style="list-style-type: none">• Consistent understanding of contextual factors and genre conventions.• Effective consideration of how the text is received, with confident crafting of the text for the given context.
Level 3		5-6	Clear skills <ul style="list-style-type: none">• Writing is logically structured with few lapses in clarity.• Clear attempt to craft a new, engaging text incorporating clear original elements.

Exemplar Response E

Will The British Monarchy Preval?

Through the rough times and suggestions of divorce, Princess Diana speaks to us about the future of the monarchy. Aaron Kennedy reports:

(Diana)

As we have all heard, the monarchy is going through a bit of a tough patch. Nevertheless, Princess Diana is still thinking forward and expresses the changes that she wishes to see in the monarchy. Right now, she believes that the public needs someone to support them and show a little affection. Now, undoubtedly as many of us may fear, the monarchy is in danger. However, although change is frightening, Princess Diana explains, it is inevitable. The monarchy needs more contact with its people which is a new idea for most in the establishment but Diana believes that a more in-depth understanding of the people the monarchy rules is needed.

She also believes that change can be started by anyone, so she has taken it into her own hands to begin this long path. When asked, she explains that she has taken William and Harry around to the homeless shelters and to visit people dying of Aids, a project she is deeply involved in. She believes it is the first time anyone of that age in the establishment has been to these places before. She hopes it will help them grow and develop an understanding because; 'knowledge is power'.

When asked about her unstable relationship with Charles, the immediate answer to wanting a divorce is no. Why? ~~because~~ why you ask? Because of the children or, 'our boys' as she refers to them as. She doesn't think that a divorce will solve matters and provide clarity to the family as well as the public but believes it would make matters worse because William and Harry would lose a part of their family. Now the question of if the monarchy will fall is a matter of greater mindset, are they willing to change. Diana explains that she does not want

The monarchy to fall and ~~does~~ is bewildered by everyone who says she is out to destroy it. Also, she does not feel the blame for the fact that people are asking the question, will the monarchy prevail? She feels that she could never become Queen because as people wouldn't want her to but says she would prefer to be 'A queen of people's hearts'.

Marker's Comments

Initially employs suitable genre conventions, but later loses focus as this is not fully developed in mid to latter sections. The candidate adapts content to reported -rather than direct- speech to reasonable effect, but this is sometimes awkward. Content is based on the source material, and therefore fulfils this requirement of the question, but overall relies heavily on the original text with not enough re-shaping in the second half.

Demonstrates clear writing skills with apt structure with occasional lapses in clarity and fluency. There are colloquial lapses and incorrect punctuation which affects fluency. Does reshape to task but opening sections show greater originality and achieve greater engagement than latter sections.

Level 2 - 4 Marks

Level 3 - 5 Marks

Level 2	3-4	Detailed understanding <ul style="list-style-type: none"> • Clear understanding of contextual factors and genre conventions. • Clear awareness of how the text is received, with clear evidence of crafting the text for the given context.
Level 3	5-6	Clear skills <ul style="list-style-type: none"> • Writing is logically structured with few lapses in clarity. • Clear attempt to craft a new, engaging text incorporating clear original elements.

Section B: Comparing Voices

Exemplar Response A

In Oscar Wilde's 1905 autobiography *De Profundis*, he reflects on his imprisonment and accepts it as an important part of his life by exploring higher powers and other ^{incidental} ~~unrelated~~ events in his life. Similarly 17 year old Williams accepts that God is in control of his fate and he should be in prison, but in a different less eloquent way. Both texts use lexis to shape the outcome of their eventually reflective tone, but they go about it in totally different ways.

Firstly, Wilde uses semantic fields of shame and beauty to highlight the nature of his reflection in a time of sorrow. He accepts prison and says that to refuse jail would make him "ruined, mired and incomplete" which shows the resonance of his emotions. He creates a very poetic voice through the use of such harsh hyperbolic and the three words emphasize the importance of self respect and reflection because he compares the opposite to a beating which would leave him an incomplete man. The use of the personal pronoun "I" further emphasizes his attitude of reflection, because he is facing his prison sentence where as Williams is awaiting his. He goes on to talk about the beauty of nature, and this sudden shift from prison to earthly beauties shows he is using prison as a thing to change him to be able to appreciate the little things. He says "pageant of the seasons" and "music of day break" which highlight his eloquent voice. Williams also agrees that prison ~~with the~~ is meant to be if it's meant to be and feels remorse for his actions, however his lexis is informal and showing his uneducated tone. He says that waiting for the results is like "stripping you starkly" and we see how not being sure of his fate is stressing him and adding tension to his voice. The repeated use of religious imagery in describing "God" shows he is succumbing to a higher power and feels that judgment (similar to God's judgment and a jury) is what he needs. This shows his reflection. Repeatedly saying "like" ~~also~~ mimics his uneducated voice because while also leading to suggest he is unsure of himself. While both Text A and B offer reflections, they use their lexis to shape their meaning differently.

Wilde's complex syntax highlights his reflective tone as while being very comparative and sensitive to ^{incidences} other ~~incidences~~ in his life. The Triadic structure when saying "I want... I shall... I will" adds to his reflection while the increasingly powerful modal verbs to show his decisive nature. Using parallel phrasing to compare Oxford with prison conveys how both institutions educate him; Oxford about writing, and prison about himself. We see his self respect because he refuses to allow prison to break him, and instead it's a learning experience. The word "sent" here shows that even though he doesn't accept that he did something morally wrong through homosexuality, he did break the law so the 'sent' him to prison. His sentences are mostly long ~~and~~ and rambling to mirror his fluid thought ~~for~~ however ~~the~~ ^{decisive} short sentence "It was ruinous advice" shows again his ~~decisive~~ clarity and ~~self-assured~~ - which shows his confident voice. Throughout he ~~uses~~ ^{uses} dexterity when referencing his crime, because even though the primary audience was himself and his love, he is part of the English Canon and acknowledges ^{the piece might be read}. Williams ~~use of~~ manipulation of syntax ^{uses short sentences and paragraphs} shows his uneducated lack of opportunities and restriction. His poor grammar is evident through the phrase "I didn't have no time to think" but ~~his~~ his message and passion is still clear. ~~poor grammar~~ shows he is ~~not~~ clear and ~~but~~ his blunt sentences are used throughout which adds to Williams also clear voice and makes his passion evident. He says "I felt too grown. I felt like a man" for instance. We see his self respect and drive, but his stops and pauses emphasize his reflection. The use of anaphora when referencing God conveys that he ~~is~~ ^{finds} comfort in his higher power and presence. He is happy to feel controlled by God's will. Both authors in text C and B have a decisive confident voice which they show through syntax, although text B is a straight forward and text C is rambling and slightly more reflective.

The morphological reflective arch shown in De Profundis, is evocative of Wilde's fluid thought and reflection. He starts off saying "Society sent me to prison" which could be seen as blaming this uncaring latter 'Society' - a

masked group bigger than himself. However towards the end we see that his 'profound thoughtful voice comes out in saying writing "To deny ones own experiences is to put a lie on the lips of ones own life." Here he is clearly becoming more thoughtful and thinking about the experiences of his life; he doesn't regret the things he's done because prison and his experiences shape him. This fluid shift in ~~tone~~ tone ~~and~~ suggests his reflective arch. Juxtaposing phrases like "haunted by an intolerable sense of disgrace" and "The beauty of the sun and the moon" put close to each other also convey his fluid thought. An abrupt change in tone is to imply a change in his reflection of being in prison. Similarly in the interview with ~~the~~ Nicholas Williams, we see that he opens up as time passes. He starts ^{almost} ~~defensively~~ defensively reassuring his manhood. He makes bold claims like "I couldn't let a woman control me, and we see how he is defensive. The change in tone is evident when he says towards the end, "I sit and think about things I done" and I cry". He opens himself ^{self} up honestly and emotionally showing his shift from direct to reflective. The interviewer asked him the same questions about adult prison time, and as ~~the~~ Williams opens up more, he answers more. Both pieces show a reflective arch which shows how these imprisoned men are reflecting on their actions whilst trying to 'survive' differently in their jobs.

In the autobiography *De Profundis*, Oscar Wilde is reflective and demonstrates his assertive confident voice through positive and negative ~~sem~~ semantic features and his morphological reflective arch. His profound eloquently crafted syntax shows how he accepts prison as a time for ~~the~~ learning ~~the~~ ~~best~~. Similarly, as evident in the interview with Nicholas Williams, we see he is reflective and ~~to~~ clear, yet answers go about this in a different way.

Marker's Comments

The opening comments on 'higher powers' make subtle and insightful connections between texts. The reading and interpretation of both texts is quite sophisticated and the contrasts and connections in the voices they contain is effectively structured and conveyed. Ideas are structured logically and the candidate's consideration of tone and intent is particularly effective. Concepts, methods and terms are applied, but lack the technical terminology to discuss non-standard grammar. The range of specific terms could be more developed – especially at sentence level. However this is a successful response with some assured critical comment.

The candidate makes some valid and often subtle connections across texts which are supported with consistent and aptly chosen examples and consideration of method and effect.

Level 5 - 13 Marks

Level 5 - 14 Marks

Level 5	13–15	Discriminating application <ul style="list-style-type: none"> • Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. • Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer's/speaker's craft. • Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way.
Level 5	13–15	<ul style="list-style-type: none"> • Analyses connections across texts using an integrated approach, informed by critical application of concepts and methods.

Exemplar Response B

SECTION B - COMPARING VOICES

~~Text B, "Behind Bars"~~ The interview "Behind Bars" conducted by Nicholas Williams on an 18-year-old boy, Daini, published online, and "De Profundis" by Oscar Wilde differ first and foremost due to their ^{respective} contexts. "Behind Bars" ~~aims to~~ ^{effectively} ~~seeks~~ ^{aims} to give insight ~~into the criminal~~ ^{into the American media,} life of a young criminal, whereas "De Profundis" gives Wilde a space ^{in a letter to his lover} to eloquently reflect on his life prior to incarceration. One key tool ^{in achieving this} is the author's voice. In "Behind Bars," Daini's (the criminal teenager) voice is passive, reflective and ~~and~~ ^{hostile}, whereas Wilde is ~~displeased~~ ^{displeased} passive, reflective and ~~philosophical~~ ^{optimistic}. "Behind Bars" ~~allows Daini~~ ^{allows Daini} to criticise the American justice system ^{for an audience of teens} while Wilde seeks to philosophise to a primary audience of himself. Both texts inform their audiences of the experience of ^{imprisonment} ~~not~~.

In "De Profundis" liberty and incarceration are sharply juxtaposed to emulate Wilde's ^{choice} ~~displeasure~~ with society. This is evident in the quote "When my father sent me to Oxford, and when society sent me to prison,". The contrast of 'Oxford' and 'prison' emphasise that education and incarceration hold equal value to Wilde. His 'crime' of homosexuality in the 20th century holds as much importance as the liberty of education, creating a passive and angered voice. The use of the collective noun 'Society' creates an image of group force, - Wilde's secondary audiences of his lover and later his scholars would understand the discontent he holds for ^{the} ~~a~~ unanimous choice to incarcerate him after an unfair trial, yet Wilde's tone remains passive, allowing him to effectively philosophise on the context of his sentence.

Conversely, David ^{uses} ~~appears~~ ^{contrast} ~~his~~ ^{law} ~~appears~~ ^{distaste} for the American legal system. As this interview was aimed at a teen audience, they may have conflicting views or a lack of understanding of legal procedures, and the interview gives them a lens to examine it through. David uses the phrases "God controls..." "God has control" to suggest his life is out of his control, and the word 'God' contrasts collective pronouns such as "they" to emphasise he is not dictated by institution but by a higher power, creating a passive tone and critiquing ^{the system} ~~for his~~ audience. Both texts use passivity to display ^{distaste} ~~the system~~ ^{Further more} ~~the system~~ ^{Wilde} employs a lexis of beauty and eloquence in his final paragraph to reflect on the brilliance of nature, humanising himself to his secondary audience. He quotes "the beauty of the sun" - "the pageant of the seasons" to capture his admiration for natural life. The lexical choice of "beauty" connotes grandeur, allowing Wilde to create a reflective and honest voice, informing his secondary audience of his moral change. In contrast, David employs a lexis of death and pessimism to connote hostility and resentment. He uses words such as "die," "locked-up" and "fate" to detail how prison has made him angry. ^{This emphasises} ~~and hostile~~ to an American audience the trauma and psychological effects prison has on a young ^{adult} ~~teenager~~. Because David is eighteen, an audience of similarly-aged recipients may feel pathos compared to an older audience. Therefore, it is evident that both texts employ ^{contrasting} ~~lexical~~ ^{fields} ~~to create ^{totally different voices}: Wilde ^{eloquently} ~~conveys~~ ^{beauty} to humanise himself and philosophise on life, whereas David seeks to ^{appear} ~~convey~~ hostile to ^{critique} ~~the~~ ^{the} legal system for making him angry and ^{tormented} ~~tormented~~.~~

Moreover, "De Profundis" shifts from pessimistic to optimistic to emulate Wilde's change of heart. His morphology documents the shift - changes in thought from passive to enlightened. This can be seen at the end of his first paragraph, where he ~~to~~ quotes, "the evil things of my life to good." The contrast of 'evil' and 'good' show ~~and~~ two opposing tones, and the placement of "good" at the end of his paragraph clearly shows Wilde's reflective and optimistic voice. ~~He~~ clearly philosophises on his change in heart, ~~to~~ informing his secondary audience of his moral change. The end of his final paragraph ~~reads~~ ^{reads} "to regret one's own experiences is to arrest one's own development," showing Wilde has progressed on from the rumours and controversy surrounding his imprisonment. This once again creates a ~~philosophical~~ reflective voice, through his decision to remain optimistic, allowing him to philosophise ~~to~~ and reflect on himself, his approaches to life, and to inform his lover and secondary audiences of his changes. On the other hand, David's responses in "Behind Bars" also ~~a~~ document a shift from pessimism to optimism. He contrasts "lost all my ~~to~~ years" and "take it and run with it" to demonstrate how he is moving through his experience with his head up high. His colloquial approach to language demonstrates he is a good candidate for Williams, the interviewer, to speak ~~to~~, as teenagers will be able to process his language quickly and infer meaning. This change in attitude paints David as somewhat ~~reflective~~ ^{reflective} and ~~to~~ this may also serve to show the American justice system as less harsh as inmates are able to move on. However, David still manages to criticise the system throughout his responses.

//In sum, both Wilde and David use morphology to demonstrate a change in views, ~~to~~ with Wilde seeking to demonstrate he was ~~not~~ forgiven himself for his crime, and David seeks to ~~challenge the notion he is not-headed and~~ explain his newfound tolerance for the American system. Both texts inform their respective audiences of the changes they have experienced morally.

In conclusion, both texts effectively convey reflection, passivity and newfound outlook on incarceration. Although contexts differ, both pieces give their audiences a lens in which to examine legal procedures in America and old England, and to understand the psychological impacts of long sentencing. Both Wilde and Williams document different experiences but David's raw emotion and Wilde's philosophical approach both successfully ~~achieve the~~ inform an audience.

Marker's Comments

The candidate writes with confidence and expresses themselves with clarity. Ideas are structured logically and in a way that affords clear contrast and comparison. The script offers a close and critical reading of both texts and applies concepts, methods and terms in good range and with accuracy. At times the candidate could be more specific (avoiding general terms such as 'lexis', and offering specific word classes, for example) but overall this is a very impressive response that hits the higher level of achievement. The candidate considers relevant contextual factors and conveys their understanding of these factors with clarity. Some valid connections across texts are made, which are supported with examples and consideration of method and effect. Connections are well integrated into the discussion.

Level 5 - 13 Marks

Level 5 - 13 Marks

Level 5	13-15	Discriminating application <ul style="list-style-type: none"> Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer's/speaker's craft. Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way.
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Level 5	13-15	<ul style="list-style-type: none"> Analyses connections across texts using an integrated approach, informed by critical application of concepts and methods.
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Exemplar Response C

Section B

Plan

- | <u>Deprofundis</u> | <u>Text B</u> |
|--|---|
| - His lover (his laws) | American teens |
| * to inform about his time in prison, to tell his lover about how he feels, to reflect. | * to inform about his time in prison
- to deter teens from prison, to advise |
| - Both Positive - turning points in life. changed them.
Wilde - more free passive about it, society sent him.
could not say prison is the best thing. | |
| - Uses direct address to engage reader, deter them
"Be different", Wilde was sent for being 'different'
with David. | |

In Williams' interview "Behind Bars: A teen in prison tells his story" and Wilde's 'Deprofundis', both speak about the experience in prison and seek to inform about their time in prison. The two texts use varied syntax, anaphora and juxtapositions to compare ~~their texts~~ achieve their purposes of informing and reflecting.

Both Wilde & Williams David seek to express prison as a turning point in their lives. Wilde writes in his letter "the two great turning points in my life were when my father sent me to Oxford, and when society sent me to prison". Wilde creates a juxtaposition of prison & Oxford, creating a positive image of prison as something just as remarkable as going to Oxford. ~~While~~ However whilst Wilde seeks to writes society sent him to prison, establishing a passive voice possibly

not admitting guilt, David says "As far as getting locked up, I'm happy. If I didn't get locked up I would have kept going". David also like Wilde speaks about prison in a positive light from this respect, he implies that prison was a turning point in his life, something that changed him for the better. He uses the short phrase "I'm happy" ~~later~~ at the end of the sentence, ~~which this use of~~ syntax of a short aside demonstrates to the reader that he is glad he was sent to prison, and makes it stand out to the reader.

Wilde and David both use short sentences to emphasise the importance of ~~assessing~~ their advice and reflection. (purpose of) Wilde ~~tries~~ reflects "some people advised me to try and forget who I was. It was ruinous advice." Wilde ~~per~~ In *De Profundis*, Wilde frequently uses longer sentences and complex sentence structures to convey his purpose, however he uses a very short sentence by comparison of "it was ruinous advice." He does this to emphasise his acceptance of who he is and ~~to~~ shows his reflection on his time in prison. Wilde who was imprisoned ~~of~~ for being gay, gay, ~~informs that~~ says that he will not change and needs to be different, he continues to say that by doing this that is the only way he has found comfort in himself. ~~He does~~ Similar David advises the audience to "Be something different. You gotta be a man of your own path." He also uses short sentences in order to make his point stand out, and to emphasise the importance of being yourself and standing up for who you are. In this response he uses three consecutive short sentences ~~to emphasise his point and~~ all of similar meaning, he does this to strongly push his point and thoroughly advise the reader.

However whilst Wilde chooses just to reflect upon how prison has affected him

, David speaks also about his experiences of prison and what it is like. Both do this to achieve their purposes of reflection and to inform, respectively. David says to Williams "I sit there and think about the things I done, and I sit there and cry". He does this to inform his audience of teenagers, that prison is not an easy ride, and to ~~dett~~ deter them from it. He uses anaphora to emphasise the reflection that he has done and the effect that prison had on him. Conversely Wilde writes "to regret one's own experience is to arrest one's own development." ~~Like~~ ^{David} ~~Wilde~~ ^{se} Wilde seeks to encourage his reader to reflect on what you have done, however conversely he advises the reader not to regret it but to embrace it. He also uses anaphora to express his point and to speak to his confidence & to take a stand.

Wilde & David both use similar skills and literary techniques to emphasise their similar ^{purposes} ~~points~~ and to inform their initial and wider audience. Whilst both were published in different centuries they both seek to inspire and tell their stories and experiences of prison with similar view points.

Marker's Comments

There is clear potential here. The candidate writes with confidence and expression is clear. Ideas are structured logically with examples that demonstrate understanding of how voice and meaning is created in both texts. Concepts, methods and terms are applied in reasonable range and with accuracy. The range of specific terms could have been more fully developed, but links between form and function and the influence of contextual factors are well drawn.

The candidate makes valid connections across texts which are supported with examples and there is consideration of method and effect. Careful consideration of the texts characterises this response.

Level 4 - 11 Marks

Level 4 - 11 Marks

Level 4	10–12	Consistent application <ul style="list-style-type: none"> • Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer's/speaker's craft. • Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received.
Level 4	10–12	<ul style="list-style-type: none"> • Displays a consistent awareness of connections across texts, informed by carefully selected concepts and methods.

Exemplar Response D

While both texts share a thematic focus on reflections in imprisonment, 'De Profundis' and 'Behind bars: A teen in prison tells his story' differ largely in their audience, context and purpose. The autobiography 'De Profundis' by ~~Oscar~~ the literary canon Oscar Wilde was originally written as a letter to his lover Lord Alfred Douglas and served as a means of reflecting on the events leading up to his imprisonment ^{for homosexuality} as well as persuading ~~his~~ his readers of his innocence. The interview is much more recent and was published on an online American newspaper ~~for~~ as a sort of cautionary tale for a teen audience. The interviewee David was ~~a~~ sentenced for drug abuse.

The two texts differ in their use of perspective and syntax, which in turn ~~represent~~ ^{represent} Oscar Wilde and David's respective attitudes towards imprisonment. Wilde employs ^{a somewhat objective and} ~~the~~ passive tone ~~throughout~~ throughout the extract which contributes to a sense of unfair and unjust ~~persecution~~ ^{persecution}. ~~He~~ For instance he describes "when society sent me to prison" — the sibilance and ^{passive tone} ~~passive tone~~ ^{used here} ~~powerful~~ ^{powerful} and add to the sense that Wilde was imprisoned not for a crime but because of societal pressures and attitudes towards homosexuality. ~~He~~ Wilde does not condemn anyone particular but instead uses the bracket 'society', emphasising the widespread negativity he experienced not only at the hands of his lover's father. Wilde also ~~says~~ "What is said, however, by myself or by others, matters little", indirectly referring to ~~his~~ vilification by the press and the assorted remarks he received from his prosecutor and literary audience alike. Wilde gradually dismisses all the opinions on his 'crime', ~~and~~ ^{for} in his innocence ^{he deems} all accusations ~~are~~ to be null. David, on the other hand, uses the subjective first person 'I' throughout the interview and thus takes full responsibility for his imprisonment. ~~David~~ In response to a question about environmental factors David replies "I carry my own weight. My surroundings had a lot to do with it. [But] it was me, my decision". ^{He uses} The personal pronouns 'my' and 'me' repeatedly to establish his overarching role in his ~~current~~ ^{current} situation. Unlike Wilde, who ~~says~~ stresses that in his innocence it was societal norms ~~in environmental factors~~ that had engendered his imprisonment, David acknowledges environmental factors yet proceeds to dismiss them. In sum, though varying use of perspective we perceive the ^{extent} ~~degree~~ ^{degree} of responsibility Wilde and David each feel towards imprisonment.

Both Wilde and David use axioms which demonstrate that prison was a learning experience for both of them. David uses a few cliché axioms like "You gotta be a man of your own path" to describe his approach to adult prison. The certainty in "gotta" show that through reflection he has found in himself courage and confidence to face the harsh realities in adult prison. He also repeatedly states "God has control", an axiom that he says as self-assurance i.e. whatever his sentence it was God's will and he must simply accept it. This idea of accepting ~~your~~ your own experiences is echoed when Wilde says "To deny

one's own experiences is to put a lie into the lips of one's own life. It is no less than a denial of the soul." This axiom demonstrates Wilde's reflective are in the extreme; ~~them~~. The raw stream of consciousness ~~is~~ structure and marks his ~~less~~ solidifying attitude towards his "crime" and imprisonment and he concludes this reflective are by accepting and not regretting his past deeds. Wilde's axioms are somewhat more ~~literary~~ and elegant than David's, evidence of literary concern and ~~in~~ established writing style. ~~Both David~~

Lastly, ~~the~~ short sentences are used in both texts to convey certainty and strong emotions. ~~In~~ In *De Profundis* Wilde uses them to convey his complete acceptance and lack of remorse, as seen in "Whatever realised is right" where he accepts everything he did. His sense of being at harmony with the past is accentuated by the alliteration of 'r'. Conversely David uses short sentences to deliver messages of deep regret, e.g. "it was me, my decision. Made the wrong one" and "This is our life". His resignation is shown in his ~~short~~ use of short ~~the~~ phrases. There are on average shorter sentences in David's interview however as it is a spoken piece; ~~the~~ *De Profundis* is more long-winded and true to the style of Victorian writing.

In conclusion, Wilde and David demonstrate different attitudes towards prison through the use of perspective, short sentences and axioms.

Marker's Comments

Again there is clear potential here. The candidate writes succinctly and with confidence, expressing themselves with clarity. Ideas are structured logically with examples that demonstrate understanding of how voice and meaning is created in both texts. The candidate applies concepts, methods and terms in reasonable range and with accuracy. They consider relevant contextual factors, and though these could have been more fully developed, the candidate conveys their understanding of these factors with clarity.

Some valid contrasts and connections are made across texts which are supported with examples and consideration of method and effect. The candidate shows understanding of the intentions of the writers. Some good linking of form to function.

Level 3 - 9 Marks

Level 4 - 10 Marks

Level 3	7-9	Detailed understanding <ul style="list-style-type: none"> Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received.
Level 4	10-12	<ul style="list-style-type: none"> Displays a consistent awareness of connections across texts, informed by carefully selected concepts and methods.

Exemplar Response E

Comparing Voices

The Interview "Behind Bars: A teen in Prison tells his story" shares noticeable similarities and differences with Oscar Wilde's "De Profundis". Both texts seek to inform and reflect on life in Prison to their respective audiences, with the Interview appealing to teens in contrast to Wilde's original reflections to his lover. However, Wilde's use of philosophical devices and short sentences allows for Wilde to ~~feel~~ appear as philosophical, while David in contrast uses ~~short~~ colloquialism to appear as relatable to a teenage audience.

Both texts use prolepsis to convey their thoughts and reflections to their respective audiences. In Text B, David first refers to his previous life as wild and exciting before explaining his life ~~in~~ Prison ~~and~~ and his regrets for his mistakes, and finally, he explains his plans for the future in Adult Prison.

This format allows David to explain the current events in chronological order, but subsequently allows David to convey and warn ^{his audience} of the consequences of an irresponsible life. Similarly, Wilde also ~~does a~~ presents a chronological timeline, but ~~texts~~ ^{Wilde} only ~~texts~~ does this in the first paragraph before ~~explaining~~ he explains his revelations and realisations from his life in Prison. This allows Wilde to present to ~~his lover~~ ~~of~~ his feelings of imprisonment to his lover as beneficial and eye-opening, and also achieves his purpose of reflection.

Furthermore, both texts use lexis and ~~syntax~~ to ~~express~~ achieve the purpose of reflection in prison. David uses a lexis of imprisonment through phrases such as 'locked up', 'life without parole' and 'rehabilitation' to convey the horrors of imprisonment to his teenage audience. He ~~uses his language~~ By using a lexis of imprisonment, David conveys his regrets and his ~~own~~ acknowledgement for his past deeds as the reason for his time in prison, and ~~conveys~~ expresses his hopes that his audience will not follow the path that he has taken. In contrast, Wilde uses a lexis of nature through phrases such as 'beauty of the sun and moon', 'silence of great nights' and 'music of daybreak' to express his revelations on the importance of going to prison. Wilde ~~uses the beauty of nature~~ to emphasise By expressing that these beauties of nature will be 'dimmed' if he forgets ~~himself~~ his past, Wilde provides some consolation to his lover and also acknowledges that the bad events in life must happen so that one may enjoy the good things in life. It is with these phrases that both texts successfully achieve their purposes through ~~finally, both texts use short sentences to convey~~ lexical fields.

Finally, both texts use ~~the~~ short sentences to reflect on the events in prison. In Text B, we see David use sentences such as 'I carry my own weight' and '25 years to life' to express his acknowledgement of the deeds he has done.

to his audience. In contrast, Wilde uses short and philosophical sentences such as 'The Supreme Vice ~~is~~ is shallowness' and 'Whatever is realized is fatal' to convey a reflective tone to his lover. Wilde's use of the word 'supreme' allows Wilde to emphasise the importance of reflection to his lover and accentuate the consequences of not ~~fully~~ fully reflecting on the experience that he would never be able to realize the full extent of his deeds.

~~In conclusion, both texts~~
In conclusion, both texts successfully use various literary techniques to convey reflect and inform their respective audiences of the consequences of prison. It is clear that both texts achieve their purposes to the fullest extent through these techniques.

Marker's Comments

Some valid connections made between texts across audience and purpose to start. Comments on structure and sequence also afford some valid connections. The candidate's comments on lexical fields are also relevant - although the general use of the term 'lexis' marginally detracts from this relevance. Ideas are structured logically with examples that demonstrate understanding of how voice and meaning is created in both texts. The candidate applies concepts, methods and terms in reasonable range although these could have been more specific at times - the categorisation of sentence types as 'short'/long' is an example.

The candidate makes some valid connections across texts which are supported with examples and consideration of method and effect

Level 3 - 8 Marks

Level 3 - 8 Marks

Level 3	7-9	Detailed understanding <ul style="list-style-type: none"> Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received.
Level 3	7-9	<ul style="list-style-type: none"> Explains a range of connections between texts, informed by some relevant concepts and methods.

Exemplar Response F

Question 1: Compary voices.

The interview with David awaiting prison and De profundis by Oscar Wilde both explain their thoughts and experiences of going to prison or coming out of prison. Both pieces purpose has to reflect on themselves, whether it being the experiences ^{of} jail in De profundis or how they are in prison or being sentenced, and both show great depth and humbleness. However, the two pieces achieve their purpose with the use of different features.

Firstly, in the teen interview of David, its purpose was to reflect on his past mistakes and understanding the purpose of jail time. The use of the lexical field of ~~the~~ time

In the quote "lost all my years" achieves the purpose of reflection and understanding of his mistakes and jail time. The ~~word~~ ^{phrase} "lost all my years" shows David's positive outlook on jail time, showing his change and development ~~of~~ of character as he understands that jail time will name him as a person ~~and~~ as well as saving him from years of mistakes and wrong doing.

The word "years" shows that he acknowledges ~~the~~ the significant amount of time he will spend in jail ~~but~~ but he is accepting of it with humbleness. ~~The text states~~ Moreover, the less choice of time it used in the quote "man" achieves his purpose of reflection and development. The word 'man' achieves the purpose by showing that he has matured over time from a teen aged to a man, who fully ~~is~~ understands, his mistakes and accepts justice with gratitude.

In comparison, De profundis uses the lexical field of the beauty of nature to achieve the purpose of Oscar Wilde's sense of gratitude towards his experiences in jail.

The use of lexical field nature in the quote "the beauty of the sun and moon" achieves the purpose of ^{showing} gratitude towards jail time. This is because the words sun and moon ~~the~~ mirror the beauty of his ~~natural philosophical thinking~~ ~~become a~~ sense of freedom because of his lengthy time in jail, and he reflects upon it using beautiful natural objects, which shows his ultimate gratitude of prison. The use of the phrase "healing power" achieves his purpose of reflection. This is shown by the word 'healing' which expresses his deep feeling of rehabilitation that jail has given him, as well as comparing it to nature as healing is generally associated with nature.

In the text interview, the use of varying syntax achieves the purpose of reflection on David's mistakes. The use of short sentences in the quote "25 years to life" achieves the purpose by showing the speed of his maturation because of his ~~mistake~~ mistakes - the ~~word~~ word "life" shows his understanding that a significant amount of time is ~~needed~~ required for him to be rehabilitated. In contrast, the use of long sentences in De profundis is used to show the complexity of his reflection on jail time. The long sentence in the quote "the important thing, the thing that I was before me, the thing that I have to do..." shows his complex reflection by having pause in the middle, yet not only which shows his reflection of jail. The anaphora used in "the thing" shows that there are multiple things which he ~~was~~ reflects on, and this shows that he cherishes his past experiences in jail because of the knowledge he has gained from it.

Marker's Comments

Despite early indications of potential this is undeveloped. This is a relatively brief response which inevitably restricts coverage of the source materials. There are some valid points of contrast and comparison but these lack detail and development. The candidate conveys his understanding of the reflective tone of each text and this is probably the best aspect of the response. There are key links between method and effect but terms are applied in a rather restricted range.

The candidate makes some valid connections across texts which are supported with examples and consideration of method and effect. Range is restricted, however, and lacks the detail needed to move into a higher band.

Level 3 - 7 Marks

Level 3 - 7 Marks

Level 3	7-9	Detailed understanding <ul style="list-style-type: none"> Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received.
Level 3	7-9	<ul style="list-style-type: none"> Explains a range of connections between texts, informed by some relevant concepts and methods.

Exemplar Response G

In the text *De Profundis* by Oscar Wilde published in 1905 Wilde creates a sense of voice through the use of ^{interviews} grammatical structure, semantics and ~~Deixis~~ Deixis. In the ~~text~~ ^{interview} *Behind Bars: A teen in prison tells his story* the interviewee shapes his voice through the use of prison lexis, use of first person and graphology. *De profundis* ~~was~~ is in the form of a written letter, later published into book form with a purpose to reflect and explain to an audience of himself and Sir Alfred Douglas, his lover. By contrast, text B presents itself to an American teenager audience with a purpose to inform and teach a lesson.

Firstly, Oscar Wilde uses a lexical ~~field~~ field of nature to achieve his purpose of reflecting. He writes 'the beauty of the sun and moon, the passage of the seasons, the music of day break and the silence of great nights.' The use of natural metaphors shows that he is in deep reflection about himself and the crime he committed. 'The music of day break and the silence of great nights' particularly emphasises this through the use of antithesis and could suggest he is talking about the past and the future being the opposite of that. 'The Beauty of the sun and moon' further emphasises the reflective nature of the piece through a similar use of antithesis. This further achieves the purpose of the piece: ~~to~~ to reflect. By contrast, David uses a lexical field of 'imprisonment' to ^{and negative emotions} establish a voice. He says he is being 'locked up', going to 'prison' and that it's not 'rehabilitation' along with '25 years to life. If I lose my case, it's life without parole.' This use of legal lexis emphasises the importance of his story and explains to a teenage audience that what he did was a bad idea. '25 years to life' also emphasises the significance of the sentence as it means you're

Throwing most of your life away. Furthermore, the use of negative emotions shows what it's really like for him. He says 'I go through a lot of pain' and that 'I sit there and cry'.

This emphasises the weight of what he has done and shows the audience that they shouldn't ~~be~~ do the same.

Next, the David uses simple clauses to engage with his audience effectively and simply. 'I don't want that to sneak up on me.' He says. This is an example of a short sentence contributing to the simple syntax he uses throughout the piece. He also says 'I go through a lot of pain.' This emphasises his feelings as the short sentence effectively gets the point across to his audience with efficiency. The use of these sentences helps to engage ~~as~~ a teenage audience who are easily distracted. On the contrary, ^{while} ~~write~~ uses long and complicated clauses to serve his purpose or reflection. He writes 'the important thing, the thing that lies before me, ... without complaint fear or reluctance.' The complicated syntax with many commas mimic his thoughts, which are long and flowing as he is reflecting on past actions. However, he also writes in short sentences, writing 'whatever realized is right.' The varying sentence length as well as structure creates an engaging though complicated piece of writing which aids his reflection of his actions. We can see that he effectively uses syntax to create a voice of a writer in his ~~part~~ piece. The complicated structures could also suggest the complicated nature of his relationship with Alfred Douglas - his lover at the time as homosexuality ~~relationships~~ was illegal at ~~the~~ the time.

Overall, we see both authors use ~~a~~ different ~~literary~~ literary techniques to achieve their purposes of reflection in the profound and informing an audience about his situation by 14 David. Behind Bars: A teen in prison tells his story. We see Wilde using his eloquence as a writer to craft an engaging, reflective text while David speaks to teenagers about the importance of not throwing your life away.

Marker's Comments

Lacks sufficient depth to move beyond the 'broad understanding' descriptors. The candidate makes valid points linked to creation of voice, but these lack depth and development. Terms are applied with some accuracy but range is restricted. Comments on context/production/reception lack detail. There are some notes and comments on distinctive features of each text with some attempt to compare but this is superficial.

The candidate makes some valid connections but these lack development and specifics and as such characterise this response as a whole. Becomes repetitive and lacks the terminology to explore connections in depth.

Level 2 - 6 Marks

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Level 2	4-6	Broad understanding <ul style="list-style-type: none"> Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. Gives surface reading of texts. Applies broad understanding of writer's/speaker's craft. Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped.
Level 2	4-6	<ul style="list-style-type: none"> Notices obvious similarities, differences between the texts, informed by basic recall of concepts and methods.

