



## General Certificate of Education

# English Language and Literature 6721 *Specification A*

*NTA5 Texts and Audience*

## Mark Scheme

*2006 examination – January series*

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

## NTA5 – Texts and Audience

### Marking notations for English Language and Literature

Use the guidelines in the assistant examiner's handbook as the basis of your marking, but supplement with these specific notations used across all units of the new specification.

#### **Points that are correct**

- ✓(tick): to indicate a positive point (but not rhythmical ticks)
- straight underline/  
vertical line at side: to indicate a good passage

#### **Errors:**

- BE: basic error
- Mistakes: ringed or marked with S
- Squiggly underline: for poor/wrong idea

#### **Marginal annotation:**

- voc: for a vocabulary point made
- gr: for a grammatical point made
- phono: for a phonological point
- imag: for imagery identified/commented on
- coh: for a cohesive/structural point made
- aud: for a point made about audience
- purp: for a point made about purpose
- att: attitudes and values commented on
- fos: feature of speech noted, commented on
- pnm: point not made (if idea is not explained)

#### **Unit-specific notations for Unit 5**

- anal: for analytical point made
- comp: comparative point made
- con: context understood, commented upon
- expl: candidate explains
- pr: candidates makes personal response
- eval. candidate evaluates

These notations in no way supersede the marginal comments made by examiners, and you should seek to make meaningful but economic comments to show how your marks have been arrived at.

January 2006

NTA5

## MARKING GRID - Section A

		<b>AO4 (25 marks)</b> <b>Understanding the ways language shapes meaning in different contexts.</b>	<b>AO5 (25 marks)</b> <b>Identifying and considering the ways attitudes and values are conveyed.</b>
<b>Band 5</b> <b>21 – 25</b>	24 – 25	<ul style="list-style-type: none"> <li>Sophisticated analysis of the language of the extract <u>and</u> text in order to explore the question</li> <li>Insightful demonstration of how language shapes meaning</li> <li>Thorough overview</li> <li>Entirely relevant response</li> </ul>	<ul style="list-style-type: none"> <li>Detailed analysis of the range of methods used to convey attitudes and values</li> <li>Relevant understanding of dramatic techniques used</li> <li>Skilful interpretation of how language is used</li> <li>Analytical comments</li> </ul>
	21 – 23	<ul style="list-style-type: none"> <li>Perceptive analysis of the language of the extract <u>and</u> text in order to explore the question</li> <li>Skilful grasp of how language can shape meaning</li> <li>Sound overview</li> <li>Thoroughly relevant response</li> </ul>	<ul style="list-style-type: none"> <li>Makes range of references to how and where attitudes and values are conveyed</li> <li>Detailed reference to the text</li> <li>Clear understanding of different ways attitudes/values are conveyed by the dramatist</li> <li>Mostly analytical comments</li> </ul>
<b>Band 4</b> <b>16-20</b>	18 - 20	<ul style="list-style-type: none"> <li>Sound engagement with the language of the extract and text in order to explore the question</li> <li>Confident grasp of how language can shape meaning</li> <li>Explores a range of contexts</li> <li>Clear sense of overview</li> <li>Relevant response</li> </ul>	<ul style="list-style-type: none"> <li>Relevant and accurate comment on how and where attitudes/values are conveyed</li> <li>Some detailed exploration of the text</li> <li>Mostly analytical as well as descriptive comments, with a good range of reference</li> </ul>
	16 - 17	<ul style="list-style-type: none"> <li>Grapples with the language of the extract <u>or</u> the text in order to explore the question</li> <li>Some clear engagement with how language shapes meaning</li> <li>Sustains a clear line of argument</li> <li>Explores at least two contexts in detail</li> <li>Relevant response</li> <li>Overview provided</li> </ul>	<ul style="list-style-type: none"> <li>Evident understanding of how attitudes/values found in the text</li> <li>Appropriate reference to some relevant parts of the text</li> <li>Descriptive and analytical comments.</li> <li>A range of relevant ideas</li> </ul>
<b>Band 3</b> <b>11-15</b>	14 - 15	<ul style="list-style-type: none"> <li>Some exploration of the language of the extract <u>or</u> the text in order to explore the question</li> <li>Some relevant awareness of how language shapes meaning but under-developed</li> <li>Consideration of at least two contexts</li> <li>Accurate and generally relevant response</li> <li>Some overview</li> </ul>	<ul style="list-style-type: none"> <li>Can identify a number of attitudes/values found in the text</li> <li>Some awareness of how and where attitudes/values are conveyed</li> <li>Mostly descriptive comments – analysis emerging</li> </ul>
	11 - 13	<ul style="list-style-type: none"> <li>Possibly patchy relevance/response to question</li> <li>Isolated/unfocused exploration of language of either text <u>or</u> extract</li> <li>Beginnings of understanding of how language can shape meaning, but comments lack depth</li> <li>Some comment on at least two relevant aspects of language</li> <li>May feature spot</li> <li>Ideas mostly simple/unsophisticated but accurate</li> <li>Limited overview</li> </ul>	<ul style="list-style-type: none"> <li>General or broad awareness of where attitudes/values are conveyed</li> <li>Adequate, if limited, comment</li> <li>Mostly descriptive comments</li> <li>Ideas mostly simple/unsophisticated but accurate</li> </ul>

<b>Band 2</b> <b>6-10</b>	8 - 10	<ul style="list-style-type: none"> <li>• Possibly a largely narrative response</li> <li>• General awareness of the writer’s techniques but on the level of assertion and/or generalisation</li> <li>• One aspect of language referred to</li> <li>• Possibly only occasional relevance</li> <li>• Some flaws in understanding may be evident</li> <li>• No real sense of overview</li> </ul>	<ul style="list-style-type: none"> <li>• Simple/oblique comments on attitudes/values</li> <li>• Probably lacking textual evidence</li> <li>• Unsupported assertions</li> </ul>
	6 - 7	<ul style="list-style-type: none"> <li>• Superficial understanding of language and context</li> <li>• Simplistic ideas</li> <li>• Flaws in understanding are likely to be evident</li> <li>• Possibly largely irrelevant</li> </ul>	<ul style="list-style-type: none"> <li>• Very limited grasp of how attitudes/values conveyed</li> <li>• Some explanation may be attempted</li> </ul>
<b>Band 1</b> <b>0-5</b>	4 - 5	<ul style="list-style-type: none"> <li>• Very limited ideas about how language shapes meaning</li> <li>• May identify a feature of language but unable to comment on effect of this</li> <li>• Likely to be irrelevant</li> </ul>	<ul style="list-style-type: none"> <li>• Possibly no comment or only brief passing reference to attitudes/values</li> </ul>
	0 - 3	<ul style="list-style-type: none"> <li>• Little or no understanding shown of the text, question or language</li> </ul>	<ul style="list-style-type: none"> <li>• No comments/wholly erroneous comments on attitudes/values</li> </ul>

**Unit: NTA5**

**Series: Jan 2006**

1. Examine how Shakespeare presents Othello's emotions, here and elsewhere in the play.

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract – Othello's imagery/focus on himself and his own feelings/attitude towards Desdemona
- Extract – vocabulary reflects strong feelings
- Extract – Othello's use of exclamations
- Changes in Othello's emotions throughout the play – dignified and controlled at beginning/late breakdown/anguish at end
- Othello's extreme emotions when under Iago's influence
- Manifestation of jealousy
- Othello's emotions reflected in his language
- Othello's incoherent passages

Examiner Notes

**Unit: NTA5**

**Series: Jan 2006**

*Othello* – William Shakespeare

2. Explore Shakespeare’s presentation of the relationship between Iago and Roderigo, here and elsewhere in the play.

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract and elsewhere – Roderigo’s reliance on Iago/Iago dominates the conversation
- Extract – Roderigo’s use of questions
- Extract – Iago’s use of declaratives and imperatives
- Extract – repetition of ‘money’/use of prose/imagery
- False friendship – Roderigo trusts Iago
- Use of asides to reveal Iago’s true feelings
- Roderigo manipulated by Iago – unequal relationship
- Iago kills Roderigo

Examiner Notes

**Unit: NTA5**

**Series: Jan 2006**

*Twelfth Night* – William Shakespeare

3. How are the characters' feelings of rejection conveyed, here and elsewhere in the play?

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

Candidates **could** include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract and elsewhere – Malvolio's feelings of rejection
- Extract – Malvolio's questioning tone
- Extract – Malvolio's description of his experiences
- Extract – Olivia's attempts to placate Malvolio
- Extract – Fabian's choice of words to describe the trick
- Olivia rejected by Viola
- Orsino rejected by Olivia
- Play uses rejection as source of dramatic conflict

Examiner Notes

**Unit: NTA5**

**Series: Jan 2006**

4. Examine Shakespeare's presentation of the relationship between Viola and Orsino, here and elsewhere in the play.

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract and elsewhere – Viola as confidante of Orsino/Orsino trusts Viola/Orsino's acceptance of Cesario as male
- Extract – Valentine's positive words to describe the relationship
- Extract – Viola's polite address to Orsino
- Extract – Orsino's use of imagery to describe his feelings for Viola
- Extract – Orsino's friendly language to Viola
- Intimate conversations – of platonic nature for Orsino/double meanings from Viola-Cesario
- Mutual warmth and liking – as revealed in their language
- Problematic relationship for Viola as Cesario

Examiner Notes



**Unit: NTA5**

**Series: Jan 2006**

*King Lear* – William Shakespeare

5. Examine the role and presentation of Goneril, here and elsewhere in the play.

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract – Goneril’s attitude towards her father/her harshness
- Extract – Goneril’s vocabulary to describe Lear
- Extract – Goneril’s short sentences/use of imperatives
- Betrayer of her father, husband and sisters – villainous qualities
- Albany’s opinion of her
- Rivalry with Regan over Edmund
- Strong woman character – enjoys exercising power
- Adds conflict in the plot

Examiner Notes

**Unit: NTA5**

**Series: Jan 2006**

6. Explore Shakespeare's treatment of loyalty, here and elsewhere in the play.

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract and elsewhere – Kent's loyalty to Lear
- Extract – Kent's respectful language
- Extract – Kent's honesty
- Extract – Kent's advice to Lear – clear/use of imperative
- Extract – Lear's reaction to Kent's loyalty – anger
- Other characters' loyalty to Lear – Cordelia, Fool, Gloucester, Edgar
- Edgar's loyalty to his father
- Loyal characters contrasted to the betrayers

Examiner Notes

**Unit: NTA5**

**Series: Jan 2006**

*The Winter's Tale* – William Shakespeare

7. Examine the role and presentation of Autolycus, here and elsewhere in the play.

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

Candidates **could** include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract – first appearance of Autolycus/introduces himself as trickster
- Extract – some comment on his language and song – down-to-earth/sexual references
- Self-confident and generally cheerful
- Adds comedy
- Autolycus's role in the court
- Promotes happy ending by frightening Old Shepherd and Clown into Sicily
- Has clear estimation of himself
- His 'repentance' at the end

Examiner Notes

**Unit: NTA5**

**Series: Jan 2006**

8. Examine how Shakespeare explores guilt and innocence, here and elsewhere in the play.

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract and elsewhere – Leontes’ guilt and its effects on him/Paulina’s continual reminding of his guilt
- Extract – Leontes’ use of emotive lexis/exclamations
- Extract – contrast between Paulina’s and Cleomenes’ attitudes
- Leontes’ earlier recognition and acceptance of his guilt
- Suffering through guilt
- Guilt overcome through reconciliation and forgiveness
- Hermione’s speech
- The baby – a symbol of innocence

Examiner Notes

**Unit: NTA5**

**Series: Jan 2006**

*The Alchemist* – Ben Jonson

9. How does Jonson present the attitudes of Ananias, here and elsewhere in the play?

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract – Ananias’s concern with the Brethren
- Extract – Ananias’s choice of adjectives to describe the Brethren and pastor
- Extract – Ananias allows Subtle to control the conversation
- Puritan attitudes
- Comic – overly zealous
- Narrow-minded and dogmatic
- His encounter with the Spaniard and what it reveals

Examiner Notes

**Unit: NTA5**

**Series: Jan 2006**

10. Examine how Jonson satirises greed, here and elsewhere in the play.

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract and elsewhere – preoccupation with money/Subtle and Face recognise the greed in their victims
- Extract – many references to amounts of money
- Extract – Face’s description of how the victims are tricked
- Jonson’s aim to satirise human folly
- Pursuit of alchemy is based in greed
- Comedy created through the characters’ greed
- Some examples of where/how characters are greedy

Examiner Notes

**Unit: NTA5**

**Series: Jan 2006**

*The Rover* – Aphra Behn

11. Examine Behn’s presentation of Belvile, here and elsewhere in the play.

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

Candidates **could** include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract – Belvile’s response to being in a vulnerable situation/his feelings for Florinda
- Extract – Belvile’s soliloquy – ‘true’ thoughts
- Extract – Belvile’s romantic vocabulary when referring to Florinda
- Belvile’s attitude to ‘winning’ Florinda and his role as her ‘protector’
- His behaviour during the duel
- Other characters’ opinions of Belvile
- Belvile as representative of an English army officer
- Belvile’s feelings about honour

Examiner Notes

**Unit: NTA5**

**Series: Jan 2006**

12. How does Behn present her characters' feelings of love and attraction, here and elsewhere in the play?

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract – Blunt's infatuation/Blunt's adjectives to describe the object of his affections
- Extract – Willmore's uncomfortable recognition of his feelings
- Extract – use of exclamations
- Willmore and Hellena attracted by each other's wit
- Florinda and Belville's romantic attraction
- Angellica's feelings for Willmore
- 'True' love and attraction – or lust?
- Romantic attitudes and pragmatic attitudes

Examiner Notes



**Unit: NTA5**

**Series: Jan 2006**

*The Recruiting Officer* – George Farquhar

Re-sit A) Examine how Farquhar presents contrasting characters, here and elsewhere in the play.

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract and elsewhere – different types: upper class, working class, peasantry/contrasting language for the different types
- Extract – Balance and Worthy’s more ‘educated’ vocabulary
- Extract – Bullock’s simple language
- Extract – Kite’s forms of address to Balance, Worthy and Bullock
- Creates humour – extremes and stereotypes
- Comments on how particular characters are contrasted e.g.
  - Kite and the potential recruits
  - Rose/Bullock and the more sophisticated characters
  - Worthy and Plume
  - Men and women

Examiner Notes

**Unit: NTA5**

**Series: Jan 2006**

Re-sit B) Explore how Farquhar uses military language, here and elsewhere in the play.

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract – Brazen’s language – views women in terms of a military campaign
- Extract and elsewhere – military imagery applied to male/female relationships
- Extract – Brazen’s use creates humour/hyperbole
- Creates humour when ‘misapplied’
- Connotations of military language – power/control/conquest
- Military language when used in recruiting
- Contrast between men’s language and women’s language in the play

Examiner Notes

**Unit: NTA5**

**Series: Jan 2006**

*Measure for Measure* – William Shakespeare

Re-sit C) How do you respond to Lucio, here and elsewhere in the play?

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract – Lucio’s views on the Duke/his crude use of language/Lucio’s situation – deceived by the Duke
- Extract – Lucio’s use of imagery
- Extract – Lucio’s colloquial language/use of prose
- Lucio’s profession
- Views on morality
- Relationship with Claudio
- Entertaining role
- Response to what happens to Lucio at the end of the play

Examiner Notes

**Unit: NTA5**

**Series: Jan 2006**

Re-sit D) Explore Shakespeare's treatment of moral dilemmas, here and elsewhere in the play.

Assessment objectives tested on this question: AO4 (25 marks), AO5 (25 marks). Question total 50 marks.

Candidates *could* include some of the ideas listed in their answers. These are provided as an indication of suitable content and it is not expected that candidates will include all of these ideas. Examiners should be alert to other, acceptable ideas.

- Extract – Isabella's dilemma – Claudio's death or loss of her virginity/Claudio's fear of death above all else
- Extract – strong, emotive adjectives to reflect attitudes
- Extract – Claudio's description of death and the after-life
- Duke's dilemma – how to enforce the law
- Angelo – succumbs to temptation
- Escalus' attitude to moral issues
- Low-life characters' attitudes to moral issues

Examiner Notes

**13a - Practical writing**

**In the Indicative Content section for Band 5 and top Band 4 are specific key elements of the original texts, some of which should be included in order to meet the requirements of the task. This ‘key content’ is listed below:**

**Question 13a – Key Content Points**

- (a) born 1705
- (b) ignored family trade
- (c) Gregory gang
- (d) violence
- (e) hold-ups staged with Thomas Rowden
- (f) ambushes scrappy / not glamorous
- (g) Black Bess a legend
- (h) Turpin moved North
- (i) horse stealing
- (j) changed name to John Palmer
- (k) showed off – caught
- (l) executed 1739 in York
- (m) details of his ‘showman’s death’ from Text B

	<b>AO6 (25 marks x 2) (Style/Accuracy)</b>	<b>Indicative Content/Skills</b>
<b>24 – 25</b>	<ul style="list-style-type: none"> <li>• Expression precise and wholly appropriate</li> <li>• Subtlety of effect</li> <li>• Cohesive writing that works</li> <li>• Audience completely engaged</li> <li>• Stylish</li> <li>• Rare errors</li> </ul>	<ul style="list-style-type: none"> <li>• All aspects of the task addressed</li> <li>• Skilful adaptation of material from <u>both</u> texts</li> <li>• Style is wholly appropriate for audience and purpose</li> <li>• Skilfully contextualised</li> <li>• Key content: At least 12 points</li> </ul>
<b>Band 5</b>		
<b>21 – 23</b>	<ul style="list-style-type: none"> <li>• Sustained use of appropriate styles for audience and purpose</li> <li>• Confidently meets requirements of task</li> <li>• Firm control of accuracy</li> <li>• Confident style</li> <li>• Rare errors</li> </ul>	<ul style="list-style-type: none"> <li>• Effective writing</li> <li>• Effective use of information from both texts</li> <li>• Successfully contextualised</li> <li>• Key content: At least 10 points</li> </ul>
<b>18 – 20</b>	<ul style="list-style-type: none"> <li>• Effective use of appropriate style for audience and purpose</li> <li>• Fulfils requirements of task</li> <li>• Mostly technically accurate</li> <li>• Secure style</li> </ul>	<ul style="list-style-type: none"> <li>• Convincing</li> <li>• Ability to produce and handle an appropriate form</li> <li>• Appropriate use of information from both texts</li> <li>• Material clearly adapted for new context</li> <li>• Key content: At least 9 points</li> </ul>
<b>Band 4</b>		
<b>16 – 17</b>	<ul style="list-style-type: none"> <li>• Successful use of appropriate style for audience and purpose</li> <li>• Sound approach to task</li> <li>• Underlying technical control</li> <li>• Some slips</li> <li>• Logical organisation of ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Clear awareness of audience and purpose</li> <li>• Sound style, but may be slightly inconsistent</li> <li>• Information mostly appropriate – any lapses very minor</li> <li>• Sound adaptation</li> <li>• Sound focus on task</li> </ul>

<p><b>14 – 15</b></p> <p><b>Band 3</b></p> <p><b>11 – 13</b></p>	<ul style="list-style-type: none"> <li>• Clear attempt to use appropriate style for audience <u>or</u> purpose although some lapses</li> <li>• Expression clear and generally controlled</li> <li>• Some technical flaws</li> <li>• Possibly inconsistent register</li> </ul> <ul style="list-style-type: none"> <li>• Shaping evident and some awareness of appropriate style for audience <u>or</u> purpose but patchy</li> <li>• Expression may lack flexibility or accuracy</li> <li>• A number of technical flaws but limited basic errors</li> </ul>	<ul style="list-style-type: none"> <li>• Awareness of audience and form</li> <li>• Generally sound focus on task</li> <li>• Appropriate content with some gaps</li> <li>• May be some, relatively minor invention of information</li> <li>• Reader will have some engagement</li> <li>• Mostly appropriate for audience/purpose</li> </ul> <ul style="list-style-type: none"> <li>• Approach may not be entirely appropriate for audience/purpose</li> <li>• Information from texts may not be well adapted or totally accurate</li> <li>• May invent some information rather than re-cast</li> <li>• Patchy sense of context</li> <li>• Possibly limited information from texts/brief response</li> </ul>
<p><b>8 – 10</b></p> <p><b>Band 2</b></p> <p><b>6 – 7</b></p>	<ul style="list-style-type: none"> <li>• Style/approach not especially convincing, although some attempt to shape for audience or purpose</li> <li>• Likely to be a range of flaws in expression</li> <li>• Likely to be frequent technical errors</li> <li>• Limited sense of context</li> </ul> <ul style="list-style-type: none"> <li>• Style not secure for audience/purpose</li> <li>• Likely to be simplistic in language or approach</li> <li>• Likely to have intrusive errors</li> </ul>	<ul style="list-style-type: none"> <li>• Likely to be some noticeable misjudgements about audience/purpose</li> <li>• Likely to reveal some misreading/misunderstanding of original text/s</li> <li>• May invent a good deal of material</li> <li>• Possibly some unadapted lifting</li> <li>• Not well contextualised</li> </ul> <ul style="list-style-type: none"> <li>• Comments limited and general</li> <li>• Probably unadapted lifting</li> <li>• Likely to reveal major misreading/misunderstanding</li> </ul>
<p><b>4 – 5</b></p> <p><b>Band 1</b></p> <p><b>1 – 3</b></p>	<ul style="list-style-type: none"> <li>• Occasional awareness of audience/purpose glimpsed</li> <li>• Intrusive basic errors</li> <li>• Highly simplistic</li> </ul> <ul style="list-style-type: none"> <li>• Frequent weaknesses in expression</li> <li>• Major technical flaws</li> <li>• Entirely inappropriate style</li> </ul>	<ul style="list-style-type: none"> <li>• Very limited awareness of audience or purpose</li> <li>• Basic misjudgements of form</li> <li>• Very limited use of information from texts</li> </ul> <ul style="list-style-type: none"> <li>• No sense of form or shaping of material for audience/purpose</li> <li>• Totally unfocused</li> </ul>

**13b – Commentary through analysis**

	<b>AO1 (25 marks) (knowledge/terminology/ analysis of language)</b>	<b>AO4 (25 marks) (context/comparison/language choices)</b>	<b>Indicative skills/content</b>
<b>24 – 25</b>	<ul style="list-style-type: none"> <li>• Searching and confident literary/linguistic analysis</li> <li>• Wholly accurate use of terminology/concepts</li> </ul>	<ul style="list-style-type: none"> <li>• Skilful comparison showing thorough understanding of context(s)</li> </ul>	<ul style="list-style-type: none"> <li>• Explores languages and engages closely with meaning</li> <li>• Insight shown into a range of features</li> </ul>
<b>Band 5 21 – 23</b>	<ul style="list-style-type: none"> <li>• Largely accurate use of appropriate terminology/concepts</li> <li>• Sustained and cogent argument</li> <li>• Clear and detailed</li> </ul>	<ul style="list-style-type: none"> <li>• Detailed and confident comparison showing understanding of how form, style and vocabulary shape meaning</li> <li>• Uses examples from both texts</li> </ul>	<ul style="list-style-type: none"> <li>• Framework for analysis skilfully employed</li> <li>• Grapples with meaning</li> <li>• Confidently and accurately expressed</li> <li>• Uses a range of examples from both texts, clearly analysed</li> </ul>
<b>18 – 20</b>	<ul style="list-style-type: none"> <li>• Coherent/illuminating analysis of distinctive language features</li> <li>• Well-sustained argument using a range of literary/linguistic terms/concepts</li> <li>• Accurate use of framework terms</li> </ul>	<ul style="list-style-type: none"> <li>• Close focus on both texts</li> <li>• Confident analysis and comparison</li> <li>• Clear awareness of contextual variation</li> <li>• Clear comments on key areas</li> </ul>	<ul style="list-style-type: none"> <li>• Engages with meaning and draws thoughtful conclusions</li> <li>• Identifies p.o.s and SS accurately</li> <li>• Points will be well made</li> <li>• Close focus on some details</li> </ul>
<b>Band 4 16 – 17</b>	<ul style="list-style-type: none"> <li>• Describes significant language features</li> <li>• Some exploratory analysis</li> <li>• Frameworks terms used mostly accurately</li> </ul>	<ul style="list-style-type: none"> <li>• Clear and competent comparison</li> <li>• Sound awareness of contextual variation</li> </ul>	<ul style="list-style-type: none"> <li>• Shows some engagement with meaning</li> <li>• Points mostly well made</li> <li>• p.o.s and SS mostly identified correctly</li> </ul>
<b>14 – 15</b>	<ul style="list-style-type: none"> <li>• Analysis emerging but not sustained</li> <li>• Literary/linguistic framework used fairly accurately</li> <li>• Analysis lacks depth</li> <li>• Distinguishes between some details</li> </ul>	<ul style="list-style-type: none"> <li>• Makes some valid comparisons</li> <li>• Some understanding of contextual variation but not fully explored</li> </ul>	<ul style="list-style-type: none"> <li>• Explanation evident</li> <li>• Own text explored and compared to other text</li> <li>• A number of features commented on but gaps</li> <li>• Some apt examples but also some imprecise/general comments</li> <li>• Possibly list-like</li> </ul>
<b>Band 3 11 – 13</b>	<ul style="list-style-type: none"> <li>• Lacks precise linguistic/literary terminology</li> </ul>	<ul style="list-style-type: none"> <li>• Comparisons made but mostly on a general level</li> </ul>	<ul style="list-style-type: none"> <li>• Tends to refer vaguely to language levels and appeal</li> </ul>

	<b>AO1 (25 marks)</b> <b>(knowledge/terminology/ analysis of language)</b>	<b>AO4 (25 marks)</b> <b>(context/comparison/language choices)</b>	<b>Indicative skills/content</b>
<b>11 – 13</b> <b>(cont)</b>	<ul style="list-style-type: none"> <li>• Makes mostly general points about language and style</li> <li>• Limited ability to deal with complex ideas</li> <li>• Analysis under-developed</li> </ul>	<ul style="list-style-type: none"> <li>• Some limited comment on context</li> <li>• Likely to focus more on content than on language</li> </ul>	<p>to/impact on audience rather than analysing specific details</p> <ul style="list-style-type: none"> <li>• Identifies features mostly accurately but makes some errors and leaves points half made</li> <li>• Lack of precision and limited number of examples</li> <li>• May feature-spot</li> <li>• Possibly focuses on content more than style</li> </ul>
<b>8 – 10</b>	<ul style="list-style-type: none"> <li>• Awareness of basic characteristics of specific genre</li> <li>• Simple linguistic points made</li> <li>• Partial use of framework</li> <li>• Some misunderstanding evident</li> </ul>	<ul style="list-style-type: none"> <li>• Limited comparisons made</li> <li>• Partially sees how context influences language use</li> <li>• Some general comment on techniques</li> </ul>	<ul style="list-style-type: none"> <li>• Tends to make very vague comments</li> <li>• Comments are broad and general with few examples</li> <li>• Ideas fairly accurate but some misunderstanding/errors may be evident</li> <li>• Possibly focus on design/layout/graph/content</li> </ul>
<b>Band 2</b>			
<b>6 – 7</b>	<ul style="list-style-type: none"> <li>• Rare language choices commented on</li> <li>• Response to surface features</li> <li>• Minimal use of frameworks/terminology</li> </ul>	<ul style="list-style-type: none"> <li>• Very limited comparisons made</li> <li>• Superficial/simplistic ideas on language use in relation to context</li> <li>• Vague awareness of audience/aim</li> </ul>	<ul style="list-style-type: none"> <li>• Simplistic understanding and explanation of one area</li> <li>• Very few, if any, examples</li> <li>• Some errors of explanation</li> </ul>
<b>4 – 5</b>	<ul style="list-style-type: none"> <li>• No analytical insight</li> <li>• Misreadings/misunderstandings evident</li> </ul>	<ul style="list-style-type: none"> <li>• Probably no comparisons made</li> <li>• Very limited or no awareness of context</li> </ul>	<ul style="list-style-type: none"> <li>• Partial and purely descriptive comments</li> <li>• Intrusive errors</li> </ul>
<b>Band 1</b>			
<b>1 – 3</b>	<ul style="list-style-type: none"> <li>• No literary/linguistic insight shown</li> <li>• Many errors/misreadings/misunderstandings</li> </ul>	<ul style="list-style-type: none"> <li>• Very limited/no ideas on how language shapes meanings</li> <li>• No comparisons made</li> <li>• No awareness shown of how context and language shape meaning</li> </ul>	<ul style="list-style-type: none"> <li>• Major misunderstandings of text and task</li> <li>• Commentary is not explanatory</li> <li>• Frequent major weaknesses in expression</li> </ul>

p.o.s = parts of speech  
SS = sentence structure