



General Certificate of Education

English Language and Literature 6726 *Specification B*

NTB5 Talk in Life and Literature

Mark Scheme

2006 examination – June 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.

GENERAL PRINCIPLES

Assessment Unit 5 requires candidates to answer

- *one compulsory question on their chosen play* and to choose
- *one question on a pair of unseen texts*

Examiners should be aware of the relevant Assessment Objectives, described in the specification (AO1, AO2ii, AO3ii, AO4 and AO5, and also note the weightings.

AO1 Communicate clearly the knowledge, understanding and insights gained from a combination of literary and linguistic study, using appropriate terminology and accurate written expression **(2½%)**

AO2 ii Respond with knowledge and understanding of texts of different types and from different periods, exploring and commenting on relationships and comparisons between them **(2½%)**

AO3 ii Use and evaluate different literary and linguistic approaches to the study of written and spoken language, showing how these approaches inform their readings. **(5%)**

AO4 Show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts **(2 ½%)**

AO5 Identify and consider the ways attitudes and values are created and conveyed in speech and writing **(2½%)**

The mark scheme below follows the following sequence: mark boundary descriptors; indicative content for each question; A2 template.

MARK BOUNDARY DESCRIPTORS

- 30-35 key characteristic – explores and analyses**, using fluent, confident English (AO1)
shows detailed understanding of literary/linguistic features (AO2ii, 3ii)
some thoughtful analysis of literary dialogue/discourse (AO2ii, 3ii)
shows real understanding of contextual factors and their effects (AO4)
applies literary/linguistic theory to texts with clear understanding (AO3ii,AO4)
can move appropriately and convincingly between overview and specific case
explains in some detail (Qu.2) how attitudes/values are created/conveyed (AO5)
- 24-29 key characteristic – explores and explains** in clear, controlled English (AO1)
some secure knowledge about literary/linguistic features (AO2ii, 3ii)
some consideration of literary dialogue in relation to talk (AO2ii, 3ii)
some clear knowledge of the ways texts are influenced by context (AO4)
makes some relevant application (implicit/explicit) of lit./ling. theory (AO3ii,4)
textual evidence used to support most points, hence generalisations infrequent
explains (Qu.2) some ways in which attitudes/values created/conveyed (AO5)
- 18-23 key characteristic – able to explain** using straightforward, clear English (AO1)
shows reasonable knowledge of literary/linguistic features in dialogue/talk (AO2ii, 3ii)
shows reasonable understanding of role of context in dialogue/talk (AO4)
explains point(s) with some reference to literary/linguistic theory (AO3, AO4)
hardworking; gives reasonable text support; some generalisations
attempts to show (Qu.2) how attitudes/values created and conveyed in texts (AO5)
- 12-17 key characteristic – identifies/lists features** using generally clear English (AO1)
simple knowledge of literary/linguistic features used in dialogue/talk (AOs2ii, 3ii)
some awareness that context affects the way characters/ real people speak (AO4)
some reference (often vague or inaccurate) to literary/linguistic theory (AO3ii, AO4)
generalises without text support; running commentary; reproduces ‘learnt’ material
limited understanding (Qu.2) of how attitudes/values are created in texts(AO5)
- 6-11 key characteristic – describes and/or narrates** expression may be insecure (AO1)
simple awareness that literary dialogue is different from talk (AO2ii, AO3ii)
simple but undeveloped awareness of literary and/or linguistic features (AO3ii)
basic awareness of context (i.e. plot and simple character relationships) (AO4)
unthinking generalisations; minimal text reference; gaps in knowledge
basic awareness (Qu.2) of key attitudes/values and how they are shown (AO5)
- 0-5 key characteristic – narrates /makes one or two inaccurate/inadequate point(s)**
weak or wordy expression with frequent lapses in control (AO1, AO2ii)
minimal recognition of differences between dialogue/talk (AO3ii)
minimal recognition of literary/linguistic features (may mention one) (AO2ii, AO3ii)
only vaguely/partially recognises context (i.e. plot or dramatic situation) (AO4)
unaware of attitudes/values in texts; thin (candidate naïve or totally unprepared)

FURTHER INFORMATION FOR EXAMINERS

MARK BOUNDARY DESCRIPTORS

To be placed in a particular mark band, it is NOT necessary for a candidate to demonstrate achievement under EVERY point. Examiners should assess a candidate's work under the 'best fit' principle, by choosing the mark band which sounds broadly right, and then testing the script against each descriptor. A high score suggests top of the band and vice versa. The degree to which a candidate makes effective use of the *bullet points* in both questions is also a useful indicator.

PAPER-SPECIFIC ADVICE

- *Justify all ticks on script by comments in LEFT hand margin.*
- *Use agreed abbreviations from standardising to save time as appropriate.*
- *Explain clearly at end of each answer specific reasons for mark awarded to candidate within selected mark band.*
- *Avoid general comments*
- *Use full range of available marks*

POSITIVE MARKING

Examiners should mark positively at all times, rewarding strengths and achievements. There will be candidates whose achievement is remarkable - be prepared to reward them appropriately.

INDICATIVE CONTENT IN MARK SCHEME

- The purpose of providing Indicative Content for each question is *not* to be prescriptive, but to help examiners to recognise a range of possible responses to a question at the start of their marking.
- Credit must be given to *all* well-supported and *relevant* points and/or arguments.

QUESTION 1 English Drama pre-1770

Read the **two** passages from the play that you have studied.

Discuss the ways in which these **two** passages reveal the playwright's skills in producing **specific dramatic effects**.

In your answer you should consider:

- context (including *brief* reference to the play as a whole)
- spoken language features and discourse conventions
- literary, grammatical and rhetorical devices
- phonological features, including delivery of lines in performance
- any other relevant aspects.

Note to examiners

In Question 1 the best answers will *stay focused on how the dramatist produces dramatic effects*. Candidates should show awareness of the four approaches described in the specification:

- influence of context
- interactional features
- lexico-grammatical features
- phonological features

Examiners will note that the bullet points in the question above closely match these approaches.

A MIDSUMMER NIGHT'S DREAM Passage A

Answers may include the following:

context and situation including brief reference to play as whole II.ii.117-30 Puck trying to mend matters, has squeezed magic juice on Lysander's eyes, whose passionate and misplaced declaration to Helena outrages her; theme of mismanaged love continues, plus semi-absurdity of wild fluctuations of romantic love; audience amused by tables turned on Hermia, ready for further plot twists re: love-maddened humans

spoken language features and discourse conventions Lysander's rhetorical question initiates exchange (repents previous love); used by Helena to convey anger via term of address ('young man'/'you'); speeches almost formal expositions of state of mind (no rapid exchange, interruptions etc); feelings conveyed by exclamations

literary, grammatical and rhetorical devices/features both speakers highly rhetorical for different reasons: Lysander shows change of heart by antithesis ('raven'/'dove'), degree comparison, 'logical' argument re: 'reason' (dramatic irony); metaphors relate to dark/light, ripeness, marshalling troops, eyes as book; declaratives show his certainty, exclamatives her shock; triple negatives convey Helena's anger; lexis of 'romantic' love ('eyes', 'scorn', 'sweet look', 'lord/lady', 'knight') but hints at its subversion

phonological features including delivery of lines in performance high drama for audience: both speakers equally passionate; actors' delivery will communicate levels of emotion with particular focus on rhetorical questions and exclamatives; use of blank verse and rhyming couplets (almost mechanical tone created)

A MIDSUMMER NIGHT'S DREAM Passage B

Answers may include the following:

context and situation including brief reference to play as a whole IV.i.186-213 having encountered lovers asleep when hunting, Theseus and Hippolyta hear story, overrule Egeus, order marriages; alone again, lovers talk about hallucinatory experiences; audience prepared for return from magic world of dreams to 'reality'; Bottom's waking shows him equally amazed by his 'dream'; fairy world of chaos/beauty vanishing

spoken language features and discourse conventions balanced turns reflect harmony of new pairings; co-operation also shown by shared lines, question/answer structure/adjacency pairs; Demetrius has 3 turns, Lysander 1, Hermia/Helena 2 each; Bottom speaks first interactively, then in soliloquy; much use of methinks/methought

literary, grammatical and rhetorical devices/features overall metaphor of play repeated throughout passage (sleep/dreams); other metaphors include mountain-like clouds, Demetrius a 'jewel' to Helena, man an ass/patched fool; balanced structures ('mine own and not mine own'); incrementum (eye, ear, hand, tongue, heart but mala-propisms); pronouns I/we/us (shared experience); humour, especially re: Bottom

phonological features including delivery of lines in performance mixture of blank verse (lovers) and prose (Bottom), pattern established throughout play; much use of shared lines and enjambment to show harmony between four lovers; significantly no use of end rhyme - sounds much more like speech: Bottom's soliloquy starts with address to other players, then hesitant attempts to articulate 'dream' broken off; puns; actors likely to convey 'amazement' differently depending on character

THE COUNTRY WIFE Passage A **Answers may include the following:**

context and situation including brief reference to the play as a whole II.i.354-381 themes of passage, sexual mores, social class etc; Pinchwife pretends his wife has smallpox; unconvinced, Lady Fidget/friends discuss men/women/marriage, complain about male folly/neglect of ‘women of quality’/seeming preference for ‘cross-breeding’: audience aware of dramatic irony/speakers’ hypocrisy/sexist attitudes

spoken language features and discourse conventions names of characters comic stereotypes; repetition produces lexical cohesion; use of exclamatives (foh! Fie, fie upon them!); co-operative talk (supportive - characteristic of female speech); Mrs Squeamish and Lady Fidget have equal number/length of turns; Mrs Dainty most outrageous; no terms of address, all having equal status (‘our rank’)

literary, grammatical and rhetorical devices/features syntactic parallelism/triple structures used to strengthen argument, create antithesis; collocations (common civility, women/men of quality, men of honour); memorable phrases (indifferency and ill-breeding); class attitudes revealed by lexical choice (‘little...creatures’); balanced turns, replication; metaphor associates lower class women with animals (dogs and horses)

phonological features including delivery of lines in performance actors likely to differentiate between characters by vocal pitch, tone, volume, pace and accent (stress on class); audience aware of irony/humour deriving from women’s comments; dramatist almost takes time off from plot for ‘set piece’ giving his view of contemporary society

THE COUNTRY WIFE Passage B **Answers may include the following:**

context and situation including brief reference to the play as a whole IV.i.8-38 passage about Alithea’s intention to marry Sparkish despite loving Harcourt (contrasts with behaviour of contemporaries); she insists on ‘honour’ (colludes with sexism); Lucy challenges Alithea despite servant status; audience sympathetic/irritated by Alithea’s stubbornness; outcome of sub-plot linked with Pinchwife’s story

spoken language features and discourse conventions status difference conveyed by terms of address/reference (‘madam’, ‘Master Harcourt’) but exchange equal in number of turns; Lucy’s challenges to Alithea (interrogatives) expounded at length; formal tone despite openness of discussion about love/honour; Alithea’s short responses convey pain at decision

literary, grammatical and rhetorical devices/features simple colloquial metaphor (hard-hearted, love as gambling, honour as ‘disease’); Lucy’s idiolect shows some non-SE usage (‘wencher’, ‘megrim’, ‘Tis’, ‘em’); Alithea’s direct, pointed, but sophisticated (rhetoric); Lucy’s argument practical, Alithea’s theoretical; both use irony in addressing each other as well as audience

phonological features including delivery of lines in performance passage covers moment of suspense as audience waits fearing Alithea’s wrong decision - Lucy voices their attitudes: exchange between mistress and maid open partly for plot reasons and partly to reveal character; balanced exchanges and patterned responses convey this; both argue logically, but Lucy more passionate, Alithea cool and resigned

TWELFTH NIGHT Passage A

Answers may include the following:

context and situation including brief reference to play as a whole I.v.241-67 Viola, disguised as Cesario, addresses Olivia on Duke Orsino's behalf (audience aware of themes of unrequited love and loss); scene shows Viola's eloquence/Olivia's courtesy despite rejecting his love; Viola describes stereotype features of love; other lovers in previous scenes include Sir Toby and Sir Andrew, contrasted with this high romance

spoken language features and discourse conventions Viola and Olivia address each other with formality and directness, despite romantic topic of exchange; Viola conveys Orsino's passion via exclamation, Olivia asks questions; use of half lines shows co-operation: balanced, equal turns; no terms of address but formal pronoun 'you' used by both speakers; Olivia crisp, end-stopped lines, Viola's flowing, use of enjambment

literary, grammatical and rhetorical features/devices listing of conventional features of love (adoration, tears, sighs, groans) contrasted with Viola's extravagant proposals of elemental passion (willow cabin, soul, cantons etc); metaphors of storm, fire, flame; rhetorical patterning (listings, incrementum, triple/quadruple structures, hyperbole); important use of hypothetical situation by Viola ('If I did love you..')

phonological features including delivery of lines in performance both use blank verse suited to status, both eloquent in choice of language but Olivia precise, polite, whereas Viola passionate (use of half line powerful 'But you should pity me'); her response to Olivia's more personal questions brief and succinct (compare Olivia's firm 'But yet I cannot love him'); sound important ('loyal', 'love', 'loud'), 'babbling gossip', 'reverberate'

TWELFTH NIGHT Passage B

Answers may include the following:

context and situation including brief reference to play as a whole III.iv.16-45 tricked by Maria/Sir Toby into thinking Olivia loves him, Malvolio (to delight of audience) makes complete fool of himself (further variant on theme of unrequited love to add to Olivia's); humour of scene rests on Malvolio enacting wishes expressed in false letter, and Olivia's mystification

spoken language features and discourse conventions Olivia addresses Malvolio with intimate form 'thou' (Maria uses 'you'); other terms of address match situation ('sweet lady', 'Malvolio', 'man'); exchange dominated by Malvolio who holds floor; Olivia only able to ask questions, express shock and sympathy; Malvolio's roguish ambiguity becomes briefer and faster as he anticipates 'success'

literary, grammatical and rhetorical features/devices humour of whole passage is that of cross-purposes - lexis of Malvolio completely baffles Olivia; she is serious, he imagines himself courting her; humour practical ('tight cross-gartering'), coy ('sweet Roman hand'), plays to his worst attributes (vanity/ambition); rhetorical patterning, repetition, balanced structures, hyperbole

phonological features including delivery of lines in performance theatrical scene is one of highlights of play because of solemn, self-righteous character acting role of 'absurd lover'; humour conveyed through repeated phrases and words; Olivia mainly asks questions with two exclamations - pace of scene increases exponentially with her mystification

HAMLET Passage A **Answers may include the following:**

context and situation, including brief reference to play as a whole I.ii.64-94 Claudius turning from state to personal duties, urges Hamlet to discard mourning, echoed by Queen; Hamlet twists her words, arguing that mourning hides deeper emotion; themes established include falseness (Claudius), melancholy, Gertrude's easy philosophy, royal succession/public duty; audience aware of sinister Ghost

spoken language features and discourse conventions terms of address (my cousin...my son, my lord, good Hamlet, madam) convey awkward relationships; Hamlet uses aside to comment to audience on attitude to Claudius; dominates passage, setting and following own agenda (not king's); only one example of shared line with mother; never answers Claudius's question or Gertrude's (wrong-foots each)

literary, grammatical and rhetorical device/features passage initially dominated by Hamlet's punning answers (kith/kind, too much in the sun) but his longest turn uses rhetorical strategies (multiple negation, balanced structures, lexis of mourning, listings) and does not answer any questions asked; emphasis on secrecy in lexis (veiled, seems, passes show); metaphors associated with grief/garments of mourning

phonological features including delivery of lines in performance passage contrasts steely courtesy of king, bland softness of Gertrude, witty defensiveness of Hamlet; delivery likely to stress this; Hamlet played differently according to individual actor, but speech about 'inky cloak' central to building Hamlet's character (Claudius' response empty/platitudinous); blank verse used as flexible instrument

HAMLET Passage B **Answers may include the following:**

context and situation including brief reference to play as a whole V.i.176-212 Hamlet meets death again in graveyard (having escaped Claudius' plotting); he talks to grave diggers about past, unaware of Ophelia's imminent funeral, anticipating his own death; grim humour of Yorick's fate; meditates on fate of greatest of kings; at this moment he has not fully gained the philosophical position of Act V but 'considers too curiously'

spoken language features and discourse conventions prose conveys informality of scene with Horatio; Hamlet sets agenda, Horatio says little; imbalanced exchange; uses apostrophe as well as rhetorical questions; terms of reference/address ('poor Yorick', 'sir', 'my lord')

literary, grammatical and rhetorical features lexical choice physical, familiar, social, conveying affection/disgust/horror, as well as bathetic humour about 'noble dust of Alexander'; plays with logical argument; use of rhetorical questions, exclamations, imperatives

phonological features including delivery of lines in performance much use of harsh consonance, expressive of disgust in relation to skull; typically, moves on to philosophising on own fate

QUESTION 2 *Unseen texts*

Note to examiners

According to the specification, this question requires candidates to **compare two unseen texts**. These will be: a transcript of a ‘real life, spoken situation’ and ‘an example of talk in literature’. The literary genre will be either poetry, prose fiction or drama.

In making these **comparisons** between texts, candidates need to be aware of the significance of *context and situation*, variations in *form and expression*, and the ways in which *attitudes and values* are conveyed. Question 2 uses **bullet** points to direct candidates’ attention to these important aspects of talk in life and literature.

Candidates also need to be aware of the **purposes** of talk within unseen texts:

- because talk in real life is **spontaneous**, its purposes can be *phatic, transactional, expressive, evaluative, expository, persuasive, collaborative, performative etc*
- because talk in literature is **crafted**, its purposes will include one or more of the following: *creating/revealing character: advancing plot/narrative; describing a place, situation/setting the scene; conveying mood or emotion or creating atmosphere; expressing opinion/feeling; addressing the reader/audience, inviting empathy/sympathy or other involvement.*

The best answers will offer a **sustained comparison** between the texts, showing a clear awareness of the differences between **spontaneous** talk and **crafted** speech

QUESTION 2a INDICATIVE CONTENT Answers may include the following:

- *comparing the significance of context and situation*

Text A

boys discuss failure of Jake's relationship, ended because he selfishly enjoyed the role of boyfriend not relationship itself (more me than us); confession emerges after general discussion of girl/boy differences in 'choosing mechanisms'; account also taken of attitudes of others in friendship group; Jake quite generous in praise of Louise, critical of self; male point of view; nothing about how she might have felt

Text B

female point of view; reminds listener (reader and John) of history of past relationship. Points out they can only be friends (his pain disregarded) and emphasises all negative aspects of their relationship; both texts about romance breaking up but differences clear

- *comparing the functions and purposes of spoken communication*

Text A

purposes expressive, phatic, informational as Jake tells story - Liam plays support role by repeating points, expanding them (well that's good too), enabling Jake to examine in detail how romance developed and failed

Text B

conventional quatrain genre giving sense of neat, controlled exchange even though John's voice only heard indirectly; speaker completely in control of agenda; her purposes are expressive and informative - she is determined to end relationship and only offer option of friendship; prime function to express her very negative feelings

- *comparing how attitudes and values are conveyed*

Text A

attitudes and values conveyed by lexis (student status shown by terms like 'arbitrary, choosing mechanisms'); use of colloquial lexis ('like, bit weird, fantastic'); much stress on 'liking' in relationship; negative attitude shown by Liam 'harshly dumping her' 'distraught'; much self-focus from Jake but some sensitivity shown by hesitant speech, becoming more fragmented as narrative approaches moment of 'dumping'

Text B

lexis reveals totally negative, unsympathetic attitude of speaker (multiple negation, negative description, unkind humour ('wan...ghost'); patronising ('I dare say..')); she does seem to 'have no heart' - reader feels sympathy for John (imagined half of exchange); killer stroke (rather say 'No' to 50 Johns than 'yes' to you); use of clichés shows her shallowness; overall unkindness makes reader dislike speaker despite actual admirable reluctance to marry without love

QUESTION 2b **INDICATIVE CONTENT** *Answers may include the following:*

- *comparing the significance of context and situation*

Text C

personal narrative; single speaker; recollection of wartime experience in Singapore harbour; naval officer speaks to unspecified audience; account of tropical storm told with accuracy and vigour but with naval objectivity most of time; personal introduction to description of effect of storm on ships and people; stifling heat, sense of excitement and surreal experience

Text D

third person narrative fictional genre; Conrad creating dramatic atmosphere on ship as storm hits via narrative description and through viewpoints of Captain and first mate; also takes place in South China seas but merchant navy, not royal navy (need for seamanship exactly same); ship out at sea not in harbour; shows effect of sudden storm by account of exchanges

- *comparing the purposes and functions of talk*

Text C

purposes to inform listener, to recreate experience, to entertain, to convey drama and excitement, to give precise description of events (naval officer's voice); enables listener to empathise with his personal perceptions of events; describes dangerous situation in careful detail

Text D

Conrad's purposes to tell exciting story, create sense of danger and horror of sudden storm, atmosphere of suspense and fear, to reveal character of captain and Jukes; to show how men deal with terror of natural forces; fictional genre means Conrad able to use third person voice, and to select key aspects of description; function of conversational between men to establish facts, plan response, create sense of support and co-operation despite danger

- *comparing how attitudes and values are conveyed*

Text C

Naval officer's account dispassionate, precise and to a degree objective, but some subjectivity in opening account of stifling heat, and emotion conveyed in phrases like 'mercy of waves'; clear visual experience, creating surreal world where stars change place or disappear; physical impact of storm shown by description (like a terrier); does convey general emotion/excitement (people 'frantically' calling); highly practical story

Text D

Conrad uses authorial third person narrative as well as description and talk to create highly dramatic situation; again, officers keep control but fear conveyed by difficulties in communicating against elements; tells tale through characters of captain and Jukes and their accounts (again, stars disappear from Jukes's vision)

	0-5 marks	6-11 marks
AO1 Candidates should be able to communicate clearly the knowledge, understanding and insights gained from the combined study of literary and linguistic study, using appropriate terminology and accurate written expression.	<ul style="list-style-type: none"> • Frequent lapses in spelling, punctuation, grammar, and other features of technically effective written English. • Limited and rudimentary vocabulary. • An unclear line of argument and/or poor deployment of knowledge/evidence. 	<ul style="list-style-type: none"> • Lapses in effective written English and technical errors do not seriously impede communication of meaning. • Limited general vocabulary. • Some presentation of ideas, sometimes simplistic, makes some reference to data.
AO2ii Candidates should be able to respond with knowledge and understanding to texts of different types and from different periods, exploring and commenting on relationships and comparisons between them.	<ul style="list-style-type: none"> • Rudimentary responses to texts of different types and from different periods with little or no knowledge or understanding. • Makes rudimentary comments on and comparisons between texts of different types and from different periods. 	<ul style="list-style-type: none"> • Responds to texts of different types and from different periods with some awareness. • Comments on and compares texts of different types and different periods with some awareness.
AO3ii Candidates should be able to use and evaluate different literary and linguistic approaches to the study of written and spoken language, showing how these approaches inform their readings.	<ul style="list-style-type: none"> • Little or no awareness of how to use and evaluate a methodology. • Rudimentary readings of texts uninformed by systematic approaches. 	<ul style="list-style-type: none"> • Some awareness of how to use and evaluate a methodology. • Readings of texts informed by partial and limited systematic approaches.
AO4 Candidates should be able to show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts.	<ul style="list-style-type: none"> • Some awareness of influence of context. • Some awareness of how form, style and/or vocabulary shape meaning. 	<ul style="list-style-type: none"> • Awareness and some understanding of contextual factors. • Awareness and some understanding of how form, style and vocabulary shape meaning.
AO5 Candidates should be able to identify and consider the ways attitudes and values are created and conveyed in speech and writing.	<ul style="list-style-type: none"> • Little comment on attitudes and values. • Some awareness of how attitudes and values are created and conveyed. 	<ul style="list-style-type: none"> • Identification of attitudes and values. • Consideration of how these are created and conveyed.
AO6 Candidates should be able to demonstrate expertise and accuracy in writing for a variety of specific purposes and audiences, drawing on knowledge of literary texts and features of language to explain and comment on choices made.	<ul style="list-style-type: none"> • Shows rudimentary knowledge of genre requirements. • Rudimentary attempt to suit content, structure and style to specific audiences. • Rudimentary comments on own language use and choices. 	<ul style="list-style-type: none"> • Shows some knowledge of genre requirements. • Shows some awareness, in content, structure or style of how to write for a variety of specific audiences. • Some relevant comments on own language use and choices.

12 – 17 marks	18 – 23 marks	24 – 29 marks	30 – 35 marks
<ul style="list-style-type: none"> • Generally accurate and clear written expression. • Some critical vocabulary but limited in use. • Argument clear but not always sustained. 	<ul style="list-style-type: none"> • Accurate and clear written expression. • Uses some critical vocabulary effectively. • Clear line of argument, reasonably well sustained. 	<ul style="list-style-type: none"> • Accurate, clear and controlled written expression. • Shows command of a range of critical vocabulary. • Well sustained argument, with some signs of sophistication. 	<ul style="list-style-type: none"> • Exemplary written expression. • Accurate use of appropriate critical vocabulary and concepts. • Sophisticated, sustained and cogent argument.
<ul style="list-style-type: none"> • Responds to texts of different types and from different periods with some knowledge and understanding. • Comments on and compares texts of different types and different periods with some knowledge and understanding. 	<ul style="list-style-type: none"> • Responds to texts of different types and from different periods with knowledge and understanding. • Comments on texts of different types and different periods with knowledge and understanding. 	<ul style="list-style-type: none"> • Responds to texts of different types and from different periods with detailed knowledge and understanding. • Comments on texts of different types and from different periods with detailed knowledge and understanding. 	<ul style="list-style-type: none"> • Responds to texts of different types and from different periods with exemplary knowledge and understanding. • Comments on texts of different types and from different periods with exemplary knowledge and understanding.
<ul style="list-style-type: none"> • An awareness and some understanding of how to use and evaluate a methodology. • Some attempt to apply appropriate systematic approach to readings of texts. 	<ul style="list-style-type: none"> • Knowledge and understanding of how to use and evaluate a methodology. • Readings of texts informed by appropriate systematic approach. 	<ul style="list-style-type: none"> • Detailed knowledge and understanding of how to use and evaluate a methodology. • Readings of texts informed by detailed and appropriate systematic approach. 	<ul style="list-style-type: none"> • Exemplary knowledge and understanding of how to use and evaluate a methodology. • Sophisticated readings of texts informed by assured application of appropriate systematic approaches.
<ul style="list-style-type: none"> • Shows an informed understanding of contextual factors. • Shows an informed understanding of how form, style and vocabulary shape meaning. 	<ul style="list-style-type: none"> • Shows how form, style and vocabulary shape meaning. • Shows an informed and detailed understanding of contextual factors. 	<ul style="list-style-type: none"> • Sophisticated understanding of contextual factors. • Sophisticated understanding of how form, style and vocabulary shape meaning. 	<ul style="list-style-type: none"> • Sophisticated and accomplished understanding of contextual factors. • Sophisticated and accomplished understanding of how form, style and vocabulary shape meaning.
<ul style="list-style-type: none"> • Understanding of attitudes and values. • Understanding of some methods used to create and convey attitudes and values. 	<ul style="list-style-type: none"> • Detailed comment on attitudes and values. • Detailed consideration of how attitudes and values are created and conveyed. 	<ul style="list-style-type: none"> • Sophisticated understanding of how attitudes and values are created. • Sustained consideration of how attitudes and values are conveyed. 	<ul style="list-style-type: none"> • Sophisticated and accomplished understanding of how attitudes and values are created. • Knowledgeable and sustained consideration of how attitudes and values are conveyed.

<ul style="list-style-type: none"> • Shows some knowledge and some control of genre requirements. • Shows awareness in content, structure or style, of how to write with some success for a variety of specific audiences. • Comments appropriately on features of own language use; makes connections between linguistic knowledge and features of own language use. 	<ul style="list-style-type: none"> • Shows knowledge and some control of genre requirements for achieving specific purposes. • Achieves some success in content, structure and style of how to write for a variety of specific audiences. • Apt comments on own language use; some valid connections between linguistic knowledge and features of own language use. 	<ul style="list-style-type: none"> • Shows knowledge and control of genre requirements for range of purposes. • Controlled use of content, style and register. • Detailed comments on own language use; makes valid connections between linguistic knowledge and features of own language use. 	<ul style="list-style-type: none"> • Shows knowledge and exemplary control of genre requirements for achieving a variety of specific purposes. • Shows sophisticated judgement of content, structure and style, in how to write with success for a variety of specific audiences. • Exemplary comments on features of own language use; makes cogent connections between linguistic knowledge and features of language use.
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