

# Mark Scheme (Results)

## January 2008

GCE

GCE English Language and Literature  
(6381/01)

The following notes are intended to provide guidance on the kinds of features which may be relevant to answering the question. The features listed are indicative and candidates may find other matters of interest to write about, which, if relevant, should be rewarded.

## SECTION A: UNPREPARED COMMENTARY

This section targets Assessment Objectives AO3i and AO5 and also assesses AO1 and AO2i.

### Answer Question 1.

**AO3i** This AO has a double weighting and assesses the ability to apply relevant literary and linguistic frameworks to the two texts. Expect answers to employ both literary and linguistic strategies. Reward relevant, informed reading, demonstrating integrated language/literature understanding. Lower band responses may be limited in scope, typically describing the content and general effects of the texts. Higher band answers should comment in detail on the features of each. Features discussed could include the following:

#### Features of authentic speech

These should be explained and explored as part of the genre and context of each text. Text A is spontaneous speech but both teacher and students may have rehearsed or planned their speech to a certain extent and this may be commented upon. Look for appreciation that the authentic features appear in some parts of the conversation and in the speech of some speakers more than others:

- ellipsis
- non-standard grammar
- false starts/repairs
- voiced pauses
- colloquialisms
- deixis.

Although crafted, B contains features of authentic speech to create authenticity in the narrative voice and in the direct speech of the characters.

#### Roles and relationships

The conversation in Text A is controlled by the teacher who sets the agenda and shifts the topic through a series of instructions and questions. Candidates should be able to comment upon the nature of the relationship between the teacher and the students. Reward any views that are substantiated with reference to the text, but there appears to be a positive relationship, with respect evident in the terms of address used by the teacher and the participation of the students in a regular sequence of adjacency pairs. In Text B, the relationship between the teacher and the students is conveyed through the terms of address ('Henno'), the negative feedback, the use of closed questions.

#### Lexis and grammar in A

- use of first person plural pronoun
- discourse markers
- politeness features
- subject specific lexis ('playwright', 'stage directions')
- some colloquial lexis ('guys', 'yeah', 'posh').

in B

- pronouns
- narrative and direct speech
- informal speech punctuation
- lexis from the common pool, some school specific
- deictic references

**A05** This AO also has a double weighting. Lower band responses may identify some straightforward attitudes in the texts and tend to respond to content rather than language. Higher band responses should explore the techniques or features through which attitudes and values are conveyed and may explore more subtle attitudes and values. In Text A, relevant matters for discussion might include the respect of the teacher for the students, the cooperative conversational conduct of the students, the teacher's references to collaborative effort, the enthusiastic contribution of the second student (for example, in the overlapping speech). In Text B, the attitude of the teacher to the students is likely to attract comment. Reward also discussion of the narrator (and/or author's) attitude towards the teacher, or the style of education described. Look for consideration of how language features reflect or convey attitude, for example, the use of terms of address, pronouns or imperatives in both texts.

**A01** Candidates should show at least a general understanding of genre and context: Text A is a relatively formal conversation from a particular context; Text B is an extract from a novel, with some unusual features for literary prose, in which the writer creates a child's narrative voice. Lower band responses may demonstrate competent understanding of the content of each text, make some use of appropriate terminology of the type used in this mark scheme and write with some coherence and consistency. Higher band responses should use terminology with discrimination, demonstrate sustained understanding of each text and write accurately and fluently.

**A02i** Candidates are required to demonstrate appreciation of variation in meaning and form. Candidates should show awareness of how each text is constructed and the effects of features. Lower band responses may offer a limited range of points and may tend to focus to an unhelpful extent upon one text or one approach. Higher band responses should analyse a variety of features of the texts, discussing effects in detail. Look for understanding of the features of Text B which are included to create authenticity in the reported speech and the narrative voice.

(Total 50 marks)

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**TOTAL FOR SECTION A: 50 MARKS**

## SECTION B: PRE-1900 DRAMA

This section targets Assessment Objective AO3i and also assesses AO2i.

Answer ONE question from this section.

Candidates are reminded that in this section they are expected to make use of both language and literary approaches in their answers to these questions.

### 2. SHAKESPEARE: *Henry V*

Either:

- (a) Using the language of the following extract as a starting point, explore Shakespeare's presentation of French views of the English and consider how they differ from other perspectives on the English throughout the play.

**AO3i** Candidates are required to adopt literary and linguistic approaches in response to the given extract as well as the whole play. Lower band answers may be limited in scope, typically describing the content and general effect of the extract. Higher band answers should comment on the language of the extract in some detail, exploring the arrogance of the French dismissal of the English army's chances at Agincourt and the ways in which the English are characterised as stupid and animalistic warmongers. Higher band responses should demonstrate awareness of how the context of this dialogue undermines the French view - by contrasting with the parallel conversations taking place in the English camp (and by the dramatic irony of the audience's knowledge of history). The extent to which the second half of the question is addressed is likely to be a discriminating factor. Higher band responses should be able to address with some confidence how Englishness is a theme of the play.

**AO2i** Lower band responses may offer a limited range of points of analysis on the extract, tending to describe rather than analyse and making limited reference to other relevant material. Points made may lack convincing exemplification. Higher band responses should analyse a variety of features of the extract and other relevant material eg the Dauphin characterises the English as hostile Morris-dancers in Act II Scene 4 and in Act III Scene 5 the French question the 'mettle' of the sons of 'the nook-shotten isle of Albion', as well as the weather. On the other hand, Canterbury's justification of the war is based upon ideas about the innate nobility of the English, a view which informs Henry's version of the national character conveyed in the speech before Honfleur, for example; the Chorus further contributes to the mythologizing of the English, for example in Acts II and IV. Comments on the extract might identify and discuss some of the following:

- the disrespectful term of address
- extended accusation of stupidity, alliterated
- military metaphor to question military competence
- animalistic comparisons to demean the English
- rhyming couplet to convey false confidence.

(Total 50 marks)

2. SHAKESPEARE: *Henry V*

Or:

(b) Explore the language and dramatic function of the Chorus in the play.

**AO3i** The question requires candidates to adopt literary and linguistic approaches to the analysis of the language and function of the Chorus. Lower band responses may be limited in scope, typically describing the general content and effect of some of the Chorus's speeches. Higher band responses should address the question with some confidence, focusing upon the linguistic features of the Chorus and its dramatic function. Consideration of language is likely to focus upon the imaginative conceits, dense imagery, the use of the imperative voice, hyperbole and syntactic and phonological patterning. Within reasonable parameters allow candidates free rein to discuss the Chorus's dramatic function. Discussion of function might include: exposition; the voicing of patriotic sentiment; the development of key themes; the establishment of tone; the establishment (and perhaps questioning) of different versions of historical events; the development of the idea that history is just another text; the foregrounding of the theatricality of the play. Higher band answers may comment upon the consistency of the Chorus's version of events with other perspectives.

**AO2i** Lower band responses may address a limited range of relevant material and tend to the general. Higher band responses should demonstrate awareness of a range of features of the Chorus's speech and explore different functions. Reward candidates who are able to make detailed points about how language is related to function.

(Total 50 marks)

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### 3. SHAKESPEARE: *Much Ado About Nothing*

Either:

- (a) Using the language of the following extracts as a starting point, explore the presentation and function of Don Pedro in the play.

**AO3i** The question requires candidates to adopt literary and linguistic approaches to the extracts provided and to other relevant features of the whole play. Lower band answers may be limited in scope, typically describing the content of the extracts and some of Don Pedro's contributions to the plot of the play. Higher band answers should comment in detail on how Don Pedro is presented in these extracts and elsewhere. In extract (i), Don Pedro's self-deprecation and his gracious acceptance of Leonato's politely formal greeting present us with a confident man of status. On one level, he is the honourable prince who observes the conventions of the court in his behaviour and generously engineers the union of Beatrice and Benedick. However, as extract (ii) illustrates, he does provide support for Claudio's accusation in the wedding scene and, aligning himself with the histrionic groom and his own patently malevolent brother, he shares the concern of many men of the play with honour and reputation. His expression of disgust at Hero's alleged misconduct contrasts with the tone of his conversations with his male friends about love.

**AO2i** Lower band responses may discuss a limited range of features of the extracts and show limited awareness of the presence and function of Don Pedro elsewhere in the play. Higher band responses should analyse a variety of literary and linguistic features of his speech and behaviour. Points made about the extracts might include:

- personification of 'trouble' and effect of the extended conceit
- formality of Leonato's measured prose
- variation of terms of address throughout both extracts
- irony of reference to Don Pedro's honour in context of allegations about Hero's honour
- hyperbole
- implications of adjective 'vile'.

(Total 50 marks)

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3. SHAKESPEARE: *Much Ado About Nothing*

Or:

- (b) In Act III, Claudio says Benedick, 'If he be not in love with some woman, there is no believing old signs'.

Explore the ways in which the language and drama of the play are concerned with the reliability of different types of signs.

**AO3i** Candidates are required to adopt linguistic and literary approaches to the play. Lower band answers may be limited in scope, typically describing some of the signs that are misunderstood in the play without conveying much appreciation of the thematic concerns to which the selected material is related. Higher band answers should comment in some detail on how judgements or decisions are made on the basis of a range of signs and show some appreciation of how this reliance relates to the characters' concern with appearances, reputation, honour. There are all sorts of signs in the play: behaviour, physical appearances, language itself. The plot of the play is structured around characters' reliance upon signs: Claudio and Don Pedro act upon their belief they have witnessed Hero's 'encounters'; Benedick and Beatrice change their attitude towards each other believing they have overheard evidence of each other's love; even Dogberry and Verges are concerned with the signs of guilt in those they arrest. Throughout the play, there are many references to the reliability of signs: Hero's face is cited as reliable evidence that she is her father's daughter and Leonato and Claudio are obsessed with the difference between the appearance of virtue in Hero and her perceived guilt.

**AO2i** Lower band responses may explore a limited number of verbal and dramatic features of the play and tend towards the general (perhaps lacking exemplification) rather than the specific - to describe rather than analyse. Higher band responses should analyse a variety of literary and linguistic features of the play, discussing effects in some detail. Reward responses which are able to make relevant points about a range of signs.

(Total 50 marks)

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#### 4. WILDE: *The Importance of Being Earnest*

Either:

- (a) How do the language and dramatic features of the following passage bring the play to an appropriate conclusion? You should consider Wilde's language, dramatic methods and thematic concerns in the play as a whole.

**AO3i** The question requires candidates to adopt literary and linguistic approaches to the extract provided and to the whole play. Lower band answers may be limited in scope, typically describing the content of the extract. Higher band answers should comment in detail on how the conclusion to the play fits in with the dramatic concerns and language of what comes before. Higher band responses are more likely to set their points within an understanding of the social/historical context, satirical purpose and aesthetic concerns of the play. It is appropriate that the discovery of Jack's real name forms the final obstacle to the resolution of the plot, reflecting the characters' elevation of names, style and language, over content, substance or morality. The extract also contains examples of reversals of the expectations or conventional moral views of a Victorian audience; it is self-consciously theatrical; it contains some typical language features - late Victorian upper class sociolect; neatly constructed sentences replete with modifiers; hyperbole and liberal use of intensifiers.

**AO2i** Lower band responses may offer a limited range of points about the extract, describing the context and content. Higher band responses should analyse in some detail a variety of features of language and drama in the extract and relate the extract to other relevant aspects of the play. Comments on the extract might discuss some of the following:

- the reversal of audience's expectations about the value of familial relationships - from Algernon and Lady Bracknell
- reversal of audience expectations about the value of truth in Jack's declaration about the discovery he has been speaking nothing but the truth
- the adjective 'ghastly' applied to names
- Lady Bracknell's comic reference to marital discord
- the dramatic device of the triple embrace
- some authentic speech features from Jack; lack of non-fluency features from others - rather, artificially fluent and crafted speech
- the neatness of the way Lady Bracknell's penultimate line in the play sets up Jack's line and allows him to repeat the play's title.

(Total 50 marks)

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4. WILDE: *The Importance of Being Earnest*

Or:

(b) Explore the importance of names to the language and drama of the play.

**AO3i** The question requires candidates to adopt literary and linguistic approaches to the whole play. Lower band answers may be limited in scope, perhaps being reliant on the importance of names to the plot. Higher band answers should relate discussion of the importance of names to the thematic and aesthetic concerns of the play. The significance of the name Ernest and its relation to the play's reversal of notions of seriousness and triviality is likely to attract discussion, as is the play's title. The significance of the name Bunbury relates to the theme of secrecy and pretence. The use of diminutives and surnames is also significant. For example, Chasuble and Prism comically address each other as Laetitia and Frederick at the play's conclusion, having maintained a prim formality before the denouement. On the other hand, Lane and Merriman are addressed in a manner befitting their status. Reward candidates who discuss the provenance of particular names (such as Miss Prism), but do not expect it.

**AO2i** Lower band responses may explore a limited number of features of the play, tend towards the general rather than the specific and describe rather than analyse. Higher band responses should analyse a variety of literary and linguistic features of the play, discussing effects in detail. Reward responses which cover a range of respects in which names are significant, but look for comment on the precise effects of language variation too.

(Total 50 marks)

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## 5. IBSEN: *A Doll's House*

Either:

(a) The tone of the play is very bleak: there is hardly any sense of hope.'

Using the language of this extract as a starting point, consider this view of the play.

**AO3i** The question requires candidates to adopt literary and linguistic approaches to the extract provided and to the whole play. Lower band answers may be limited in scope, typically describing the content of the extract with some limited awareness of tone. Higher band answers should comment in detail on how the extract conveys tone: from the weary tone conveyed by Mrs Linde's simple, clipped sentences to the more elaborate structures and lexis through which Dr Rank expresses his cynical fatalism. Elsewhere, candidates may consider the tone of the dialogue between Nora and Helmer and how it changes. The ending of the play is perhaps likely to attract comment, with the harshness of the closing dialogue between Nora and Helmer, the departure of Nora into the cold exterior and the lack of closure suggestive of a bleak outlook. On the other hand, the reunion of Mrs Linde and Krogstad offers some contrasting relief and hope for some progress. Candidates could also explore recurrent verbal and visual images and symbols in the play which contribute to the bleak tone: images of tearing, references to castaways, the stripping of the Christmas tree, the failure of the 'miracle'.

**AO2i** Lower band responses may offer a limited range of points about the extract, relying upon description of the broad context and content. Higher band responses should analyse in some detail a variety of features of the extract and the rest of the play. Comments on the extract might discuss some of the following:

- Dr Rank's use of French in reference to not fitting in
- contrast of Rank's frivolous questions about parties and lifestyles with Mrs Linde's downbeat, spare declaratives
- impersonal pronoun 'One' and impersonal noun 'people'
- Rank's dry, perhaps bemused, reply 'people do seem to regard it as a necessity'
- Rank's use of verb 'tortured' as a synonym for 'live'
- semantic field and metaphor of illness ('hurt', 'cure', 'remedy', 'sick', 'alive', 'crippled')
- Rank's implicit view that all humans are sick patients
- change of tone from Mrs Linde
- dismissive tone towards Krogstad.

(Total 50 marks)

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5. IBSEN: *A Doll's House*

Or:

(b) 'Helmer is a man living in a state of pretence.'

In the light of this view, explore Ibsen's verbal and dramatic techniques for presenting the character of Torvald Helmer in the play.

**AO3i** The question requires candidates to adopt literary and linguistic approaches to the presentation of the character of Torvald Helmer in the whole play. Lower band answers may be limited in scope, typically describing some of the impact of Torvald on the plot of the play, with limited focus upon the prompt quotation. Higher band answers should comment in detail on how Helmer could be said to be living in a state of pretence, framing discussion within an understanding of the broader thematic concerns of the play. Candidates are likely to comment upon the lack of understanding between Helmer and Nora that becomes evident through the play. Helmer could be said to be playing the nineteenth century patriarch, a role dictated by society. His life is also a pretence in the sense that the financial arrangements of his marriage are not what he believes. Helmer's language has an artificial quality and he constantly describes Nora in fantastical or unreal terms. After the tarantella dance, Helmer confesses to a fantasy wherein 'I pretend to myself that you're my secret mistress'.

**AO2i** Lower band responses may explore a limited number of verbal and dramatic techniques for the representation of Helmer and tend towards the general (perhaps lacking exemplification) rather than the specific - to describe rather than analyse. Higher band responses should analyse a variety of literary and linguistic features of the play, discussing effects in some detail. Reward responses which are able to make a range of relevant points about Helmer.

(Total 50 marks)

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## 6. BEHN: *The Rover*

Either:

- (a) Using the language and dramatic features of the following extract as a starting point, explore the presentation of the attitudes of the male characters towards the female characters in the play.

**AO3i** The question requires candidates to adopt literary and linguistic approaches to the presentation of the attitudes of male characters towards female characters in the play. Lower band answers may be limited in scope, typically describing the content of the extract and some of the plot of the play which involves interactions between male and female characters. Higher band answers should comment on the language and situation of the extract in some detail, exploring the differing attitudes contained therein and demonstrating understanding of the thematic concerns to which those attitudes relate. The passage highlights the hypocrisy of some of the male characters towards women. In his own words, Belvile is Florinda's conqueror and purchaser and yet simultaneously her 'slave'. The attitude towards women of the English men is characterised by ribald threat until one of them falls in love, whereupon they adopt the language and behaviour of courtly romance, and expect their former colleagues in revelry to follow suit. Angellica is also the subject of ambivalent attitudes from men. Pedro regards his sisters as a means of consolidating the family's wealth and reputation; Blunt's attitude towards women is one of aggression and suspicion. On the other hand, Belvile's commitment to Florinda is maintained through to the conclusion and even Willmore develops respect for the wit of Hellena and compromises his dedication to the life of the 'rover'.

**AO2i** Lower band responses may discuss a limited range of features of the extract or make very limited reference to the extract or other relevant features or material. Higher band responses should analyse a variety of literary and linguistic features of the play's presentation of male attitudes towards women, discussing effects in some detail. Relevant points on the extract might include:

- stage direction - physical handling of Florinda, passed from man to man
- Belvile's use of possessive pronoun 'mine' and verb 'purchase'
- military lexis ('conquest', 'won', 'victor's right')
- contrast with male friendship (Willmore's priority) and Pedro's reference to 'men of honour'
- Belvile distances himself from the sphere of male banter and uses religious lexis ('Heaven', 'divine Florinda') and idioms drawn from conventional love - 'slave' - to describe his attitude to Florinda
- ironic choice of lexis in 'espouset' and 'courted' to refer to 'quarrels' and 'valour' but in context of male/female relationships.

(Total 50 marks)

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6. BEHN: *The Rover*

Or:

- (b) Drawing on your knowledge of the verbal and dramatic features of the play, explore the character and function of Willmore.

**AO3i** The question requires candidates to adopt literary and linguistic approaches to the whole play. Lower band answers may be limited in scope, typically describing some of Willmore's contributions to the plot. Higher band answers should comment in detail on how Willmore is presented through his language and his interactions with other characters throughout the plot, framing their discussion within an understanding of some of the thematic concerns of the play. Look for appreciation that Willmore is the rover of the play's title, the inconstant pirate cavalier, dedicated to revelry ('Love and mirth are my business!'), yet tamed by the fiery wit of Hellena. His relationship with her provides the audience with an alternative to the conventional roles adopted in courtship by Belville and Florinda and thus he is central to the play's exploration of relationships between the sexes. His relationship with the other men is important in establishing the nature of male friendship and attitudes in the play. Reward appreciation of the complexities in his presentation: he is the loyal friend yet potential rapist who is both cherished and castigated by his friends.

**AO2i** Lower band responses may explore a limited number of verbal and dramatic features of the way Willmore is presented and tend to generalise (perhaps lacking exemplification) rather than be specific. Higher band responses should analyse a variety of literary and linguistic features of the play, discussing effects in detail. Reward responses which are able to make relevant points about a range of features of the play - for example, Willmore's language (witty, earthy, exclamatory) and behaviour - but look for detail in analysis too.

(Total 50 marks)

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7. PINERO: *Trelawny of the "Wells"*

Either:

- (a) Using the language of the following extract and your knowledge of the verbal and dramatic features of the rest of the play, explore how Pinero presents different perspectives on the character of Rose Trelawny.

**AO3i** The question requires candidates to adopt literary and linguistic approaches to the extract and other relevant features of the play. Lower band answers may be limited in scope, typically describing the content of the extract and providing some descriptive comments on character. Higher band answers should comment in some detail upon the verbal and dramatic techniques employed here and in relevant places elsewhere in the play. In the extract, Avonia represents the working Victorian actress who is limited to a career treading the boards at theatres like the "Wells". She is saddened by Rose's loss of form, but fails to realise that Rose has risen above such an unrefined and ultimately undignified form of drama. The extract demonstrates that while Avonia fails to appreciate Rose's 'simplicity', she retains fond respect for the other actress. No one can challenge the assertion that she is 'lady-like', with all the connotations of that phrase in a Victorian context. Tom's vivid expressions of distaste for the 'trash' on offer at the "Wells" further demonstrate the elevated position Rose adopts in his (and Pinero's) scheme. Avonia's flirtatious exchange with Tom also contrasts with Rose, whose 'genuine refinement' is captured in the pool metaphor. Beyond the extract, discussion is most likely to focus upon the contrasting views of the Gowers and Tom.

**AO2i** Lower band responses may discuss a limited range of features of the extract or make very limited reference to the extract or any other relevant features or material. Higher band responses should analyse a variety of literary and linguistic features of the play, discussing effects in some detail. Relevant points on the extract might include:

- Avonia's choice of metaphor to express regret ('burn myself')
- Avonia's elliptical reference to Rose's demise
- the significance of the adjective 'lady-like'
- Tom's elaborate figurative invective
- extended metaphor to describe Rose and the change in her.

(Total 50 marks)

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7. PINERO: *Trelawny of the Wells*

Or:

- (b) 'The play reinforces the Victorian value of decorum - that there is appropriate behaviour for every situation and that everyone and everything has an appropriate place, and should remain there.'

Explore this view of the play, considering Pinero's plot, characterisation and language.

**AO3i** Candidates are required to adopt linguistic and literary approaches to the whole play. Look for the extent to which candidates address the prompt quotation. Lower band answers may be limited in scope, typically describing some of the plot of the play. Higher band answers should comment in detail upon the theme of decorum, demonstrating a grasp of how the importance of decorum is reflected in the verbal and dramatic features of the play. Discussion is likely to focus upon the Gowers, whose obsession with decorum is the source of much of the play's comedy. It is reflected in their language, with its distinctive lexis and grammar ('place' is a recurrent word, with the phrase 'out of place' appearing twice in Miss Trafalgar's first few lines), the ceremony of the card table and in their attitude towards the socially inferior Rose. However, the concern with etiquette and decorum is prevalent throughout the play, for example in Act 1, where the concern with status and position is reflected in the formality of the meal table and the detailed way in which seating and behaviour reflects social status.

**AO2i** Lower band responses may explore a limited number of verbal and dramatic features of the play and tend to describe, rather than analyse. Higher band responses should analyse a variety of literary and linguistic features of the play, discussing effects in detail. Reward responses which are able to make relevant points about a range of features of the play which relate to the value of decorum but look for detail in analysis too.

(Total 50 marks)

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TOTAL FOR SECTION B: 50 MARKS

TOTAL FOR PAPER: 100 MARKS

END

**Assessment Objectives for Unit 1**

	<b>Sections A and B</b>	<b>Section A</b>	<b>Section A</b>	<b>Sections A and B</b>
<b>Bands/ Marks</b>	<b>AO3i respond to and analyse texts, using literary and linguistic concepts and approaches</b>	<b>AO5 identify and consider the ways attitudes and values are created and conveyed in speech and writing</b>	<b>AO1 communicate clearly the knowledge, understanding and insights gained from a combined study of literary and linguistic study, using appropriate terminology and accurate written expression</b>	<b>AO2i in responding to literary and non-literary texts, distinguish, describe and interpret variation in meaning and form</b>
<b>Band 1 1-10</b>	<ul style="list-style-type: none"> <li>show evidence of reading mainly for surface meanings</li> <li>demonstrate only a bare knowledge of literary and/or linguistic frameworks and perspectives</li> <li>be characterised by descriptive treatment of texts, spoken and/or written</li> </ul>	<ul style="list-style-type: none"> <li>show minimal awareness of tone and value in spoken and written language</li> <li>make little attempt to identify techniques for representing spoken and/or written points of view</li> </ul>	<ul style="list-style-type: none"> <li>indicate a limited knowledge of literary and linguistic study</li> <li>make limited but sometimes inappropriate use of core technical vocabulary</li> <li>have generally clear expression but noticeable lapses in spelling, punctuation and grammar</li> </ul>	<ul style="list-style-type: none"> <li>identify a limited number of literary and linguistic features</li> <li>describe some examples of difference in meaning and form</li> </ul>
<b>Band 2 11-20</b>	<ul style="list-style-type: none"> <li>show some awareness that different levels of meaning inhere in texts</li> <li>make limited use of both literary and/or linguistic frameworks</li> <li>write about texts from a predominantly descriptive viewpoint</li> </ul>	<ul style="list-style-type: none"> <li>show some awareness of tone and value in spoken and written language</li> <li>make a limited attempt to identify techniques for representing spoken and/or written points of view</li> </ul>	<ul style="list-style-type: none"> <li>indicate some knowledge of literary and linguistic study</li> <li>make some appropriate use of core technical vocabulary</li> <li>have generally clear expression but occasional lapses in spelling, punctuation and grammar</li> </ul>	<ul style="list-style-type: none"> <li>identify some literary and linguistic features</li> <li>describe a variety of differences in meaning and form</li> </ul>
<b>Band 3 21-30</b>	<ul style="list-style-type: none"> <li>respond to texts as multidimensional in meaning</li> <li>deploy both literary and linguistic frameworks in their responses to all texts</li> <li>discuss most texts from a critical viewpoint</li> </ul>	<ul style="list-style-type: none"> <li>identify some clear and relevant examples of tone and value in spoken and written language</li> <li>make some attempt to identify and discuss techniques for representing spoken and/or written points of view</li> </ul>	<ul style="list-style-type: none"> <li>show competent knowledge and understanding of literary and linguistic study</li> <li>make appropriate use of core technical vocabulary</li> <li>have generally clear expression and few lapses in spelling, punctuation and grammar</li> </ul>	<ul style="list-style-type: none"> <li>distinguish between some literary and linguistic features</li> <li>explain some of the effects produced by variations in meaning and form</li> </ul>
<b>Band 4 31-40</b>	<ul style="list-style-type: none"> <li>differentiate clearly between spoken and written texts in the production of meaning</li> <li>distinguish between literary and linguistic frameworks when responding to texts</li> <li>adopt a consistently critical and detailed stance towards texts</li> </ul>	<ul style="list-style-type: none"> <li>describe in some detail a variety of tones and values in spoken and/or written language</li> <li>show some knowledge of different techniques for representing spoken and/or written points of view</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate proficient knowledge and understanding of combined literary and linguistic study</li> <li>make appropriate and effective use of terminology</li> <li>have generally clear and technically accurate expression</li> </ul>	<ul style="list-style-type: none"> <li>analyse a variety of literary and linguistic features</li> <li>discuss in detail some of the effects produced by variations in meaning and form</li> </ul>
<b>Band 5 41-50</b>	<ul style="list-style-type: none"> <li>show discrimination and sensitivity in the range of their critical responses to different types of text</li> <li>apply literary and linguistic frameworks in detail when responding to and analysing texts</li> <li>exhibit incisiveness and insight as well as critical ability</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate a confident and accurate understanding of tone and value in spoken and/or written language</li> <li>discuss in detail a wide range of techniques for representing spoken and/or written points of view</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate sustained knowledge, understanding and insight into literary and linguistic study</li> <li>make discriminating and pertinent use of terminology</li> <li>have well-controlled, clear and technically accurate expression</li> </ul>	<ul style="list-style-type: none"> <li>examine an extensive range of literary and linguistic features</li> <li>explain the impact of variations in meaning and form on the interpretation of literary and non-literary texts</li> </ul>



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