

# GCE 2004

## *June Series*



# Mark Scheme

## English Literature A

### *Unit LTA1*

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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.

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**June 2004****LTA1****The Assessment Objectives**

- Assessment in English Literature is unlike that in most other subjects where Assessment Objectives can be assessed discretely.
- Experience of examining in this subject along with research conducted into how candidates approach answering questions show that there is never an occasion where one can assess a single assessment objective discretely.
- Some assessment objectives, such as AO1, 2 and 3 are always present.
- In this specification, the Assessment Objectives do have different weightings in different units.
- In some modules the AOs are more or less equal; in others there is a dominant AO.
- The specification and its units have been constructed and the questions have been framed so that the Assessment Objectives are targeted in the proportions set out in the specification.

**Unit 1**

- In this unit, the weightings of the AOs are:

AO1	7%
AO2i	10%
AO3	8%
AO4	5%

**How to use the Grids and the marking scheme**

- For this unit, AOs 1, 2i and 3 are presented together in the grid because they are of approximately equal weighting; please consider this column first in order to reach your mark out of 20.
- Verify this mark by then considering the column that relates to AO4.

## The Bell

### Question 1

Examine Murdoch's portrayal of close, loving relationships in the novel.

#### Focus

Close loving relationships in novel.

#### Key Words

Examine, portrayal, close loving relationships.

<b>AOs 1-3</b> <b>Knowledge and understanding.</b> <b>Clear communication.</b> <b>Form, structure, language.</b>	<b>AO4</b> <b>Informed independent judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>relationships</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>portrayal of relationships</u>.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>• Begins to address <u>portrayal</u> but in a general way at level of narration and description of <u>events</u> and people.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer's technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Begins to consider Murdoch's <u>portrayal of relationships</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Explores portrayal</u>.</li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to <u>whole</u>.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>ways Murdoch portrays relationships</u>.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	Band 4 16-20

## The Bell

### Question 2

Remind yourself of the following extract from one of Michael’s sermons. Using the extract as a starting point, consider Murdoch’s presentation of the search for self-knowledge in the novel.

### Focus

Theme of search for self-knowledge throughout novel.

### Key Words

Starting point, consider, presentation, search, self-knowledge, novel.

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> <li>Simple telling of story/describing of characters with increasing accuracy.</li> <li>Asserts.</li> <li>Sometimes irrelevant.</li> <li>Lapses in technical accuracy.</li> <li>Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Dependent on unassimilated notes.</li> <li>Unclear line of argument/poor deployment of knowledge.</li> <li>Little or no attention to <u>presentation of theme</u>.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Begins to address <u>presentation</u> but in a general way at level of narration and description of <u>events</u> and possible link to theme.</li> <li>Expression clear if limited by vocabulary.</li> <li>Some inaccuracies.</li> <li>General awareness of writer’s technique.</li> </ul>	<ul style="list-style-type: none"> <li>Some evidence of individual response with general reference.</li> <li>Not always balanced or consistent.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Begins to consider <u>Murdoch’s presentation of theme</u> and how choices of language form and structure inform meaning.</li> <li>Supporting evidence increasingly based on close reading.</li> <li><u>Explores presentation of theme</u>.</li> <li>Expression controlled, vocabulary widening.</li> <li>Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Detailed analysis and exploration of <u>ways Murdoch presents theme</u>.</li> <li>Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>Mature and confident judgement.</li> <li>Clear, cogent argument.</li> </ul>	Band 4 16-20

## The Handmaid's Tale

### Question 3

Consider the ways in which Atwood presents the theme of survival in the novel.

#### Focus

Theme of survival in whole novel.

#### Key Words

Consider, ways, presents, theme, survival, novel.

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>novel</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>ways presents</u>.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>• Begins to address <u>ways presents</u> but in a general way at level of narration and description of <u>events</u> and people.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer's technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Begins to consider <u>Atwood's technique</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• Considers ways presents.</li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to <u>whole</u>.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of how Atwood presents theme.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	Band 4 16-20

## The Handmaid's Tale

### Question 4

Remind yourself of the following extract which comes from the end of The Historical Notes and of the novel as a whole.

How appropriate is this ending of the novel?

### Focus

Ending of Historical Notes and whole novel.

### Key Words

How appropriate, ending, novel.

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> <li>Simple telling of story/describing of <u>novel</u> with increasing accuracy.</li> <li>Asserts.</li> <li>Sometimes irrelevant.</li> <li>Lapses in technical accuracy.</li> <li>Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Dependent on unassimilated notes.</li> <li>Unclear line of argument/poor deployment of knowledge.</li> <li>Little or no attention to <u>how appropriate</u>.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Begins to address <u>how appropriate</u> but in a general way at level of narration and description of <u>events</u> and people.</li> <li>Expression clear if limited by vocabulary.</li> <li>Some inaccuracies.</li> <li>General awareness of writer's technique.</li> </ul>	<ul style="list-style-type: none"> <li>Some evidence of individual response with general reference.</li> <li>Not always balanced or consistent.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Begins to consider <u>how appropriate</u> and how choices of language, form and structure inform meaning.</li> <li>Supporting evidence increasingly based on close reading.</li> <li><u>Analyses ending</u>.</li> <li>Expression controlled, vocabulary widening.</li> <li>Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Detailed analysis and exploration of <u>appropriateness of ending</u>.</li> <li>Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>Mature and confident judgement.</li> <li>Clear, cogent argument.</li> </ul>	Band 4 16-20

## Wise Children

### Question 5

Explore the ways Carter uses the theme of fathers and daughters in the novel.

### Focus

Theme of fathers and daughters in whole novel.

### Key Words

Explore, ways, uses, theme, fathers and daughters, novel.

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Bands and Marks
<ul style="list-style-type: none"> <li>Simple telling of story/describing of <u>characters</u> with increasing accuracy.</li> <li>Asserts.</li> <li>Sometimes irrelevant.</li> <li>Lapses in technical accuracy.</li> <li>Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Dependent on unassimilated notes.</li> <li>Unclear line of argument/poor deployment of knowledge.</li> <li>Little or no attention to <u>explore/ways/uses</u>.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Begins to address <u>ways/uses</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>Expression clear if limited by vocabulary.</li> <li>Some inaccuracies.</li> <li>General awareness of writer's technique.</li> </ul>	<ul style="list-style-type: none"> <li>Some evidence of individual response with general reference.</li> <li>Not always balanced or consistent.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Begins to consider <u>ways/uses</u> and how choices of language, form and structure inform meaning.</li> <li>Supporting evidence increasingly based on close reading.</li> <li><u>Analyses ways theme used</u>.</li> <li>Expression controlled, vocabulary widening.</li> <li>Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Detailed analysis and exploration of <u>ways father/daughter theme used</u>.</li> <li>Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>Mature and confident judgement.</li> <li>Clear, cogent argument.</li> </ul>	Band 4 16-20



## Wise Children

### Question 6

How appropriate do you find this extract as the opening to the novel? You should consider subject matter and style.

### Focus

Opening of novel and whole.

### Key Words

How appropriate, subject matter, style.

<b>AOs 1-3</b> <b>Knowledge and understanding.</b> <b>Clear communication.</b> <b>Form, structure, language.</b>	<b>AO4</b> <b>Informed independent judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>beginning</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>how appropriate</u>.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>• Begins to address <u>how appropriate</u> but in a general way at level of narration and description of <u>events</u> and people.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer's technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Begins to consider <u>how appropriate</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses content and style</u>.</li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>appropriateness of beginning</u>.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	Band 4 16-20

## Snow Falling on Cedars

### Question 7

Consider the ways Guterson presents women in the novel.

#### Focus

Women in novel.

#### Key Words

Consider, ways, presents, women, novel.

<b>AOs 1-3</b> <b>Knowledge and understanding.</b> <b>Clear communication.</b> <b>Form, structure, language.</b>	<b>AO4</b> <b>Informed independent judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>women</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>ways/presents</u>.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>• Begins to address <u>ways/presents</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer's technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Begins to consider <u>ways/presents</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses ways women presented.</u></li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>ways women presented.</u></li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	Band 4 16-20

## Snow Falling on Cedars

### Question 8

Remind yourself of the following extract where Nels speaks to the jury at the end of the trial. How does Guterson present “sad human frailty” in the novel?

### Focus

Theme of sad human frailty in novel.

### Key Words

How, present, theme, sad human frailty, novel.

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>theme</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>how/present</u>.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>• Begins to address <u>how/present</u> but in a general way at level of narration and description of <u>events</u> and characters.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer’s technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Begins to consider <u>how/present</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses ways theme presented</u>.</li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>ways theme presented</u>.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	Band 4 16-20

## Enduring Love

### Question 9

What do you consider to be the key message of the novel and how does McEwan explore it?

#### Focus

Choice of key message in novel.

#### Key Words

Consider, key message, how, explore.

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> <li>Simple telling of story/describing of <u>message</u> with increasing accuracy.</li> <li>Asserts.</li> <li>Sometimes irrelevant.</li> <li>Lapses in technical accuracy.</li> <li>Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Dependent on unassimilated notes.</li> <li>Unclear line of argument/poor deployment of knowledge.</li> <li>Little or no attention to <u>how/explore</u>.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Begins to address <u>how/explore</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>Expression clear if limited by vocabulary.</li> <li>Some inaccuracies.</li> <li>General awareness of writer's technique.</li> </ul>	<ul style="list-style-type: none"> <li>Some evidence of individual response with general reference.</li> <li>Not always balanced or consistent.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Begins to consider <u>how/explore</u> and how choices of language, form and structure inform meaning.</li> <li>Supporting evidence increasingly based on close reading.</li> <li><u>Analyses presentation of message</u>.</li> <li>Expression controlled, vocabulary widening.</li> <li>Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Detailed analysis and exploration of <u>presentation of key message</u>.</li> <li>Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>Mature and confident judgement.</li> <li>Clear, cogent argument.</li> </ul>	Band 4 16-20

## Enduring Love

### Question 10

Remind yourself of the following extract. It is the ending of the novel before the Appendices. Consider its appropriateness as an ending in terms of subject matter and style.

### Focus

Ending before Appendices and whole.

### Key Words

Consider, appropriateness, ending, subject matter, style.

<b>AOs 1-3</b> <b>Knowledge and understanding.</b> <b>Clear communication.</b> <b>Form, structure, language.</b>	<b>AO4</b> <b>Informed independent judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>ending</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>appropriateness</u>.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>• Begins to address <u>appropriateness</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer's technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Begins to consider <u>appropriateness</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses subject matter and style.</u></li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>appropriateness of subject matter and style.</u></li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	Band 4 16-20