



General Certificate of Education

English Language and Literature 6721 *Specification A*

NTA5 Texts and Audience

Mark Scheme

2005 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.

Marking notations for English Language and Literature – NTA5

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

Points that are correct

✓ (tick)	to indicate a positive point (but not rhythmical ticking)	
straight underline/ vertical line at side	to indicate a good passage	
expl	candidate explains	13b
pr	personal response	Sec A and B

Errors (in body of script)

ringed or marked with S	spelling mistake	13a
squiggly underline	poor expression/poor or wrong idea	All Qs
X (cross)	to indicate a point is wrong	All Qs

Marginal annotation

For Section A

Lpt	language point
Att	point made about attitudes/values
eg?	lacks example
EWM	engages with meaning
ft	faulty term
pnm	point not made (if idea is not explained)

For Question 13a

BE	basic error
gr	grammatical error
voc	vocabulary error
exp	flaw in expression
adap	candidate adapts source text
invent	candidate invents material

For Question 13b

aud	point made about audience
purp	point made about purpose
con	point made about context
comp	comparative point
form	point made about form
voc	vocabulary point made
gr	grammatical point made
imag	point made about imagery
phon	point made about phonology
coh	point made about cohesion
struc	point made about structure
eg?	lack of example given

ft	faulty term
EWM	engages with meaning
pnm	point not made (if idea is not explained)

MARKING GRID - Section A

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

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

Othello – William Shakespeare

1. Examine Shakespeare's presentation of female characters here and elsewhere in the play.

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

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

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

- Extract – compare Desdemona's and Emilia's views on women/wives
- Extract & elsewhere – Desdemona innocent/naïve, Emilia worldly-wise/cynical
- Comments on Desdemona, Emilia, Bianca
- Bianca – her attitude towards Cassio
- Bianca – the way she is spoken about by the male characters
- Some comparison of the three female characters

Examiner notes

Othello – William Shakespeare

2. How far do you sympathise with Othello here and elsewhere in the play?

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

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

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

- Extract – Othello's anguish as he realises his error
- Othello's changes in attitude and language throughout the play – personal response to these
- Othello's racial isolation
- 'Iagoisation' of Othello and its effect on the audience/candidate
- Othello as a tragic hero – and the audience's/candidate's response

Examiner notes

Measure for Measure – William Shakespeare

3. Do you have sympathy for the feelings of Isabella here and elsewhere in the play?

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

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

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

- Extract – Isabella's understandable feelings towards Angelo
- Isabella's reactions to Angelo's blackmail
- Isabella's reactions to Claudio's situation
- Isabella's response to the bed trick
- Isabella's language
- Candidate's response to the above

Examiner notes

Measure for Measure – William Shakespeare

4. How does Shakespeare present attitudes towards the law here and elsewhere in the play?

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

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

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

- Extract – difference's between Angelo's attitudes and Escalus's
- Angelo's strictness – but also hypocrisy
- Duke's attitudes
- Isabella's attitudes
- Claudio's attitudes
- Attitudes of the low-life characters and Lucio
- Language used to describe the law and law-breakers

Examiner notes

The Alchemist – Ben Jonson

5. How do you respond to the victims of Subtle and Face here and elsewhere in the play?

You may refer to **two** or **three** characters, or range more widely.

In your answer you should consider:

- Jonson’s language choices
- the ways in which attitudes and values are conveyed.

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

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

- Extract – Druggier obedient/respectful
- Extract – Kastil keen to learn
- Explore how victims are gulled
- Personal response to the victims – are some more worthy of sympathy than others?
- Contrast between the victims
- Victims display a range of human weaknesses

Examiner notes

The Alchemist – Ben Jonson

6. Explore Jonson’s presentation of Face here and elsewhere in the play.

In your answer you should consider:

- Jonson’s language choices
- the ways in which attitudes and values are conveyed.

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

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

- Extract – critical of Subtle – his relationship with Subtle
- Extract – Subtle’s description of Face’s past
- Ambiguity about Face’s real identity
- Able to transform himself
- Changes his language and manner throughout
- Quick-thinking – opportunist
- Entertaining/witty
- His more unpleasant side – prepared to betray his ‘friends’
- Significance of his name

Examiner notes

The Recruiting Officer – George Farquhar

7. Explore Farquhar's treatment of love and attraction here and elsewhere in the play.

In your answer you should consider:

- Farquhar's language choices
- the ways in which attitudes and values are conveyed.

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

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

- Extract – Balance's attitude to women
- Extract – Worthy's feelings about his relationship with Melinda
- Plume and Sylvia's feelings for one another
- Melinda's attitude to Worthy
- Plume's seducing of Rose and Molly
- Wooing and recruiting interwoven
- Warfare imagery
- Play's comic rather than sentimental approach to love

Examiner notes

The Recruiting Officer – George Farquhar

8. How do you respond to Kite here and elsewhere in the play?

In your answer you should consider:

- Farquhar’s language choices
- the ways in which attitudes and values are conveyed.

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

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

- Extract – Kite’s ability to deceive
- Extract – Kite’s entertaining role – creates comedy
- Play opens with Kite – tricks/persuades recruits
- Kite’s attitude towards women
- Working class
- Relationship with his superiors
- Kite’s attitude to his job and the recruits
- Personal response to Kite

Examiner notes

Twelfth Night – William Shakespeare

9. How does Shakespeare explore issues relating to gender here and elsewhere in the play?

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

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

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

- Extract – Duke's attitudes to love and the differences between men and women
- Extract – Viola's situation as woman disguised as a man
- Viola's qualities – typically female – or male?
- Olivia's attraction to Viola
- Many jokes about sexual matters
- Attitudes towards differences between men and women
- Conflicts between men and women
- All-male cast in Shakespeare's time – effect?

Examiner notes

Twelfth Night – William Shakespeare

10. How does Shakespeare present Malvolio here and elsewhere in the play?

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

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

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

- Extract – Malvolio entertaining – creates comedy
- Extract – Malvolio's ridiculous appearance and speech
- Butt of jokes
- Often bad-tempered – kill-joy
- Malvolio's earlier speeches – prim and proper - often bad-tempered – kill-joy
- Puritan
- Appearance when locked up - humiliated
- Sympathy for Malvolio for the way he's tricked?
- Malvolio's exit at the end

Examiner notes

The Winter's Tale – William Shakespeare

11. How does Shakespeare present Leontes here and elsewhere in the play?

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

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

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

- Extract – Leonte's anger and unreasonable behaviour
- Extract – Leonte's harsh language
- His jealousy and lack of judgement
- Thinks he can distinguish between truth and falsehood but cannot
- His feelings for Hermione
- His recognition of his error

Examiner notes

The Winter's Tale – William Shakespeare

12. Examine Shakespeare's treatment of love and attraction here and elsewhere in the play.

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

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

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

- Extract – use of nature/sexual imagery
- Extract – Perdita's openness in her feelings for Florizel
- Florizel and Perdita's relationship
- Perdita's use of language – erotic/innocent
- Hermione's 'true' feelings and Leontes' jealousy
- Hermione's and Polixenes platonic love
- Leonte's attitude towards sexual promiscuity
- Love and attraction cause both the problems and reconciliation in the play

Examiner notes

Section B: Adaptation of Texts for an Audience

Question 13a: Practical Writing

In the Indicative Content section of Band 5 and top Band 4 are specific key elements of the original texts, some of which should be included in order to meet the requirements of the task. This ‘key content’ will be finalised at the Pre-Standardisation meeting.

	AO6 (25 marks x 2) (Style/accuracy)	Indicative Content/skills
24 – 25 Band 5	<ul style="list-style-type: none"> • Expression precise and wholly appropriate • Subtlety of effect • Cohesive writing that works • Audience completely engaged • Stylish • Rare errors 	<ul style="list-style-type: none"> • All aspects of task addressed • Skilful adaptation of material from both texts • Style is wholly appropriate and convincing for audience and purpose • Successfully contextualised • Key content <ul style="list-style-type: none"> - Sophisticated use of Text B - Covers all organisational points
21 – 23	<ul style="list-style-type: none"> • Sustained use of appropriate style for audience and purpose • Confidently meets requirements of task • Firm control of accuracy • Confident style • Rare errors 	<ul style="list-style-type: none"> • Effective writing • Effective use of information from both texts • Key content: <ul style="list-style-type: none"> - Confident use of Text B - Covers most organisational points
18 – 20 Band 4	<ul style="list-style-type: none"> • Effective use of appropriate style for audience and purpose • Fulfils requirements of task • Mostly technically accurate • Secure style 	<ul style="list-style-type: none"> • Convincing • Ability to produce and handle an appropriate form • Appropriate use of information from both texts • Material clearly adapted for new context • Key content: <ul style="list-style-type: none"> - Appropriate use of Text B - Covers most organisational points
16 – 17	<ul style="list-style-type: none"> • Successful use of appropriate style for audience and purpose • Sound approach to task • Underlying technical control • Some slips 	<ul style="list-style-type: none"> • Clear awareness of audience and purpose • Sound style, but may be slightly inconsistent • Information mostly appropriate – any lapses very minor • Sound focus on task • Sound adaptation
14 – 15 Band 3	<ul style="list-style-type: none"> • Clear attempt to use appropriate style for audience <u>or</u> purpose although some lapses • Expression clear and generally controlled • Some technical flaws 	<ul style="list-style-type: none"> • Awareness of audience and form • Generally sound focus on task • Appropriate content with some gaps • May be some relatively minor invention of information • Reader will have some engagement • Mostly appropriate adaptation

11 – 13	<ul style="list-style-type: none"> • Shaping evident and some awareness of appropriate style for audience <u>or</u> purpose but patchy • Expression may lack flexibility or accuracy • A number of technical flaws but limited basic errors 	<ul style="list-style-type: none"> • Approach may not be entirely appropriate for audience/purpose • Information from texts may not be well adapted or totally accurate • May invent some information rather than re-cast • Patchy sense of context • Possibly limited info from texts/brief response
8 – 10 Band 2	<ul style="list-style-type: none"> • Style/approach not especially convincing, although some attempt to shape for audience or purpose • Likely to be a range of flaws in expression • Likely to be frequent technical errors • Limited sense of context 	<ul style="list-style-type: none"> • Likely to be some noticeable misjudgements about audience/purpose • Likely to reveal some misreading/misunderstanding of original text(s) • May invent a good deal of material • Possibly some unadapted lifting • Not well contextualised
6 – 7	<ul style="list-style-type: none"> • Style not secure for audience/purpose • Likely to be simplistic in language or approach • Likely to have intrusive errors 	<ul style="list-style-type: none"> • Comments limited and general • Probably unadapted lifting • Likely to reveal major misreading/misunderstanding
4 – 5 Band 1	<ul style="list-style-type: none"> • Occasional awareness of audience/purpose glimpsed • Intrusive basic errors • Highly simplistic 	<ul style="list-style-type: none"> • Very limited awareness of audience or purpose • Basic misjudgements of form • Very limited use of information from texts
0 – 3	<ul style="list-style-type: none"> • Frequent weaknesses in expression • Major technical flaws • Entirely inappropriate style 	<ul style="list-style-type: none"> • No sense of form or shaping of material for audience/purpose • Totally unfocused

13(a) Read the source material which follows. **Texts A and B** are taken from the ‘Year Out Group’ website.

Using relevant information from these texts, write the text of a talk, aimed at 17 to 18-year-olds, on organising a gap year between college or school and higher education.

You should adapt the source material, using your own words as far as possible. You are advised to write approximately 350 – 400 words.

Assessment Objective tested on this question: AO6

The following stylistic/content features may be present in candidates’ responses:

- address to audience – use of 2nd person
- appropriate register and tone – engaging for audience
- contextualised
- sense of speaker – possible use of 1st person
- convincing sense of spoken mode
- judicious use of interrogative and imperative moods
- well-structured information
- focus on organising a gap year
- technical accuracy

Key content:

- Check with University re: deferred entry
- Be aware of a range of opportunities
- Seek help
- Research/plan/leave enough time
- Don’t just drop out/be aware of responsibilities
- Use the Internet/visit websites
- Consider what suits your personal requirements

Examiner notes

Question 13b: Commentary through Analysis

13(b) Compare your own writing with **either** Text A **or** Text B in order to highlight the choices you have made in your writing. In your comparison you should show:

- how language and form have been used to suit audience and purpose
- how vocabulary and other stylistic features have been used to shape meaning and achieve particular effects.

You should aim to write about 400 – 500 words in this comparative commentary.

	AO1(25 marks) (knowledge/terminology/ analysis of language)	AO4(25 marks) (context/comparison/language choices)	Indicative skills/content
24–25 Band 5	<ul style="list-style-type: none"> • Searching and confident literary/linguistic analysis • Wholly accurate use of appropriate terminology/concepts 	<ul style="list-style-type: none"> • Skilful comparison showing thorough understanding of context(s) 	<ul style="list-style-type: none"> • Explores languages and engages closely with meaning • Insight shown into a range of features
21–23	<ul style="list-style-type: none"> • Largely accurate use of appropriate terminology/concepts • Sustained and cogent argument • Clear and detailed 	<ul style="list-style-type: none"> • Detailed and confident comparison showing understanding of how form, style and vocabulary shape meaning • Uses examples from both texts 	<ul style="list-style-type: none"> • Framework for analysis skilfully employed • Grapples with meaning • Confidently and accurately expressed • Uses a range of examples from both texts, clearly analysed
18–20 Band 4	<ul style="list-style-type: none"> • Coherent/illuminating analysis of distinctive language features • Well sustained argument using a range of literary/linguistic terms/concepts • Accurate use of framework terms 	<ul style="list-style-type: none"> • Close focus on both texts • Confident analysis and comparison • Clear awareness of contextual variation • Clear comments on key areas 	<ul style="list-style-type: none"> • Engages with meaning and draws thoughtful conclusions • Identifies p.o.s and SS accurately • Points will be well made • Close focus on some details
16–17	<ul style="list-style-type: none"> • Describes significant language features • Some exploratory analysis • Framework terms used mostly accurately 	<ul style="list-style-type: none"> • Clear and competent comparison • Sound awareness of contextual variation 	<ul style="list-style-type: none"> • Shows engagement with the texts • Points mostly well made • P.o.s and SS mostly accurately identified

<p>14-15</p> <p>Band 3</p>	<ul style="list-style-type: none"> • Analysis emerging but not sustained • Literary/linguistic framework used fairly accurately • Analysis lacks depth • Distinguishes between some details 	<ul style="list-style-type: none"> • Makes some valid comparisons • Some understanding of contextual variation but not fully explored 	<ul style="list-style-type: none"> • Explanation evident • Own text analysed and compared to other text • A number of features commented on but gaps • Some apt examples but also some imprecise/general comments • Possibly list-like
<p>11-13</p>	<ul style="list-style-type: none"> • Lacks precise linguistic/literary terminology • Makes mostly general points about language and style • Limited ability to deal with complex ideas • Analysis under-developed 	<ul style="list-style-type: none"> • Comparisons made but mostly on a general level • Some limited comment on context • Likely to focus more on content than on language 	<ul style="list-style-type: none"> • Tends to refer vaguely to language levels and appeal to/impact on audience rather than analysing specific details • Identifies features mostly accurately but makes some errors and leaves points half made • Lack of precision and limited number of examples • May feature spot • Possibly focuses more on content than style
<p>8-10</p> <p>Band 2</p> <p>6-7</p>	<ul style="list-style-type: none"> • Awareness of basic characteristics of specific genre • Simple points made about language • Partial use of framework • Some misunderstanding evident • Rare language choices commented on • Response to surface features • Minimal use of frameworks/terminology 	<ul style="list-style-type: none"> • Limited comparisons made • Partially sees how context influences language use • Some general comment on techniques • Very limited comparisons made • Superficial/simplistic ideas on language use in relation to context • Vague awareness of audience/aim 	<ul style="list-style-type: none"> • Tends to make very vague comments • Comments are broad and general with few examples • Ideas fairly accurate but some misunderstanding/errors may be evident • Possibly focus on design/layout/graph/content • Simplistic understanding and exploration of one area • Very few, if any, examples • Some errors of explanation

<p>4-5</p>	<ul style="list-style-type: none"> • No analytical insight • Misreadings/ misunderstandings evident 	<ul style="list-style-type: none"> • Probably no comparisons made • Very limited or no awareness of context 	<ul style="list-style-type: none"> • Partial purely descriptive comments • Intrusive errors
<p>Band 1</p> <p>0-3</p>	<ul style="list-style-type: none"> • No literary/linguistic insight shown • Many errors/ misreadings/ misunderstandings 	<ul style="list-style-type: none"> • Very limited/no ideas on how language shapes meaning • No comparisons made • No awareness shown of how context and language shape meaning 	<ul style="list-style-type: none"> • Major misunderstandings of text and task • Commentary is not explanatory • Frequent major weaknesses in expression

p.o.s = parts of speech

SS = sentence structures